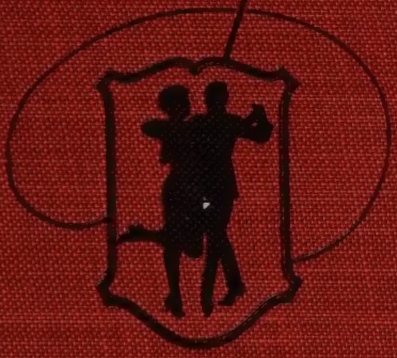
DANCING

All the Latest Steps by Betty Lee



DANCING

DANCING

ALL THE LATEST STEPS

By

BETTY LEE

NEW YORK
EDWARD J. CLODE, INC.

COPYRIGHT, 1926, 1927, BY
EDWARD J. CLODE, INC.

All rights reserved

PRINTED IN THE UNITED STATES OF AMERICA

CONTENTS

	PAGE
FORWORD	9
INTRODUCTORY	15
THE STORY OF DANCING	25
THE WALTZ	49
NOVELTIES, MARCHES, ETC.	59
THE FOX TROT	67
THE PAUL JONES	73
MARCHING	79
NOVELTIES	105
UP TO THE MINUTE DANCES AND SOME OLD FAVORITES	123
THE CANTER WALTZ	129
THE VIRGINIA REEL	133
THE COTILLION	143
COTILLION FIGURES	153

CONTENTS

	PAGE
THE LATEST FOX TROT STEPS	181
THE NEW WALTZ STEPS	207
THE FRENCH TANGO	231
THE BALLROOM CHARLESTON	255
AN ENTERTAINING EVENING	277
THE BLACK BOTTOM	289
VALENCIA	301
ST. LOUIS HOP	316

FOREWORD

It is not the purpose of this book to project any novel system of teaching dancing or to advocate any unique dances. Rather it is a painstaking effort to reduce to the simplest possible terms an authoritative method and to treat merely with those dances which have become established and standardized.

Many dance publications were examined, and while interesting in themselves appeared to present a discouraging if not formidable aspect when they moved to the avowed intention to instruct. Replete with the usual dance formulas, a headachy rotation of steps, such tanglefoot would seem to daunt the most venturesome of beginners.

Through an experience of thirty years and more in teaching dancing, I have steadily held that to learn easily one must begin to enjoy at once. So that the novice will not be asked to plunge headlong—or feet foremost—into material that might easily be depressive.

The diagrams herewith have been devised with great care to throw a more kindly light on the sometime—but not always—intricate measures of the dance; to make, at a glance, the mechanics as comprehensive as possible.

Briefly, I propose to raise your foot and place it in the correct rotation of the dance and to the beat of the music.

Moreover, I will presuppose you innocent of the veriest rudiments of dancing, and of music too, and at the risk of being redundant will be overprecise in explanations.

Do you know what "tempo" means, or to "glide"? Of course I know you may; but I will explain them carefully and make sure!

DANCING

INTRODUCTORY

You must play.

It has been said, and truly, that the play of childhood is the most serious thing in the world. It is just as serious a matter for your own concern and well being.

Clean and wholesome play, temperate, healthful relaxation is the infallible way of dissolving the mental and physical toxins generated by our intense American way of living and working.

Dancing is the perfectly natural and soundly reasonable way open to your play.

Primarily we moderns dance to enjoy, but we are offered meanwhile further material aids.

No better exercise, nor one that has such direct appeal to the feminine temperament and physique, and one that brings the physical machinery into such perfect coordination could be advised. And eminent physicians, authoritative guardians of our health, have so advised. They have recognized its service in unmistakable terms and have told us many significant things about its benefits; of its assistance by a synthesis of music and rhythmic movement in the treatment of neuro-muscular diseases; and of many other things of equal importance, the limits of space alone precluding their further exposition. But the physician insists that there are peculiar and profound reasons for prescribing music with exercise.

In short, dancing when enjoyed in moderation is a peerless tonic, a promotion of health, a router of Melancholia and its attendant ills. The physician further recommends it as a beauty treatment, since to his keen eyes beauty means health.

Modern educators, too, now deem it a fundamental part of our education. Courtliness, poise, grace of carriage, are but surface indications of a blossoming grace of mind. Proficiency in the dance develops these virtues and stimulates the mental poise; unconsciously we are taught how to walk gracefully; how to stand; how to take our own part in self-conscious moments.

Dancing is a social and cultural necessity. It promotes social morality and when properly administered the community is socialized, humanized and made to express itself spontaneously. It is not a prediction but

an actual fact that our public schools are including dancing on the regular school roster.

A belief is unfortunately too prevalent that gracefulness is wholly due to nature, but the idea is as far from the truth as that expression in music is wholly natural. In the absence of great gifts, ordinary ability may be much improved by training. With children the effort to move gracefully produces a desire to be gracious in manner, and this is one of the best influences of the dancing school. The frequently recurring circumstances of their social intercourse impress their mind practically with the value and beauty of politeness. When good motions are established, children should be allowed to take lessons for a time every year so that physical growth may not create angularity.

The dancing lesson will serve as a whole-

some relief to the activities of the brain when the child is studying with the intensity necessary to acquire a modern education.

The manifold advantages derived from dancing as an exercise, the great delight it affords as a recreation, its refining influence on manners, are becoming each year more fully recognized. Parents should be anxious to give young people an opportunity to become accomplished in the graceful art.

It may not be in the province of the present volume to pass at much length on the adverse criticism of dancing.

The puritan, the self-styled purist, hath ever railed at our least departure from his rigid laws. "Dancing appeals to the senses only"—he exhorts us. But then so does every art and it is eminently proper that they should. To be æsthetic, to love what is beautiful, is to perceive through the senses,

and it is a matter for our moral consciences to select or reject that which goes to make up our philosophy of taste, our science of things that are beautiful. And we are sentient beings and should not deny ourselves a full portion of happiness whenever it offers as moderate and as natural an impulse as dancing. Dancing is a form of expression, and an exquisite one, and is quite apart from our morals.

"As a man in his heart thinketh, so is he" —and if there be a latent grace the dance visualizes it; if there be a latent vulgarity the dance exposes it. One may sing a hymn or fly a kite in an uncouth manner.

Manifestly, in striving for proficiency in the dance we are moving toward higher and finer ideals; a new life opens to us and a keen sense of this truth should be in every dancer's heart.

While it is true that the dances of a short while ago were heaped with abuse, such abuse was deserved and those who held sacred the canons of propriety in the dance were most lavish in that abuse. It were well; dancing had fallen upon decadent days, and the moderate saw what had been their recreation swept away and a dissipation take its place. Followed an orgy of perversion, designedly so by instructor and dancer alike. Flagrant excesses made a wanton of the dance and the night was made hideous indeed.

All barriers were beaten down and the zoological packs were upon us: Turkey Trot, Bunny Hug, Grizzly Bear. Undisciplined and in some measure even vicious, many of the dances, or wriggles or contortions as they should be called, that followed in the van of

these, well deserved the censure of all good people.

A hysterical time in which the vogue seemed to change over night; and incidentally a golden harvest time for the unscrupulous instructor.

But presently saner days came to us and through this acrobatic bedlam came the Tango, the Hesitation, and other good influences to chasten and redeem. And this process of reform formulated and established what we accept as the Modern Dances.

THE STORY OF DANCING

THE STORY OF DANCING

WHEN that promised and happy moment comes, when you put your best foot forward to the measures of the dance, you will be doing so in a stately company.

Down through the mist of ages the art of dancing comes weaving its graceful way to us, its cadence burdened with race-old emotions, now pagan, now religious, romantic, tribal, martial. For it is an art that has touched life at many points. In song, in story, in Holy Writ you will find it; you may find it between the lines of a doctor's prescription.

The story of dancing really begins for us in the gold and ivory days of Ancient Greece —the golden age of dancing.

It is not a far cry to say that the Greeks have dictated, with almost supreme authority, the elements of logic and a large measure of the thought-matter of every subsequent age and great race of men. To the end of time Ancient Greece will ever be a force in our intellectual life; her culture, with magical fingers, has woven her ineffaceable appeals into the very fiber of our mind and being. Since it is universal, her art is the greatest of arts; it is understood and accepted without the shadow of controversy by all people.

The Greek is the genius of the beautiful. He conceives and qualifies the ideality of man and nature with a marvelous vividness, and his inspiration begins and ends in the enthusiasm and love of movement in the living form. A thought of Greece is a thought of the epics of life, motion, and rhythm.

It is this movement that he lived, he knew, he felt, that he has idealized and made sacred to himself and to us. It is his religion, whose inner concept flashes forth with unsurpassed form in everything he has left to posterity. In all his arts he makes us conscious of this love of movement and rhythm. We feel it in the graceful lines of a vase, it is the motif of the designed figures thereon; we see it in the poise of his sculpture; we hear it in the pæans to the Gods and heroes—always life and motion; the instinctive exclamation of feeling made graphic; a gesture that becomes prose.

To his philosophy it seemed imperative that he strive to attain perfection in his own body, as well as in his arts; for the young man to be proficient in his sports was not enough, he must strive to attain the ideal that his mind beholds, and throughout his

labors and diversions this idea is in the ascendant.

The Greek gymnasia, of which there were many, advocated the *scientific exertions* of the body, and these exertions were rarely, if ever, artificial. The dance was in great favor with them, as it offered so much to their temperament and purpose, and it became one of the essential courses of training.

In prehistoric days dancing had been merely emotional, but now it embodied a purpose; it was made to represent an idea—an idea to incite love or hatred, to arouse warlike instincts and give actual training for war; to express homage, worship, religion. It began in play and ended in discipline.

Later on pantomime was invented, but it was never so much an advanced art with the Greeks as with the Romans.

The Greeks ranked the dance with music

and poetry; as a Greek expression has it, music and dancing were "the married pair" —a happily married pair evidently—for the Greeks were a cheerful people, whose sense of dignity was not disturbed with their dancing, as it was, for example, in the case of the Romans and Orientals, who bade their hired slaves do their dancing for them—and as long as their morality remained unshaken their dances retained their purity.

From Greek sculpture we get most of the history of the Greek dances. *The Bracelet*, *The Bacchanalia*, *The Hymenæa*, *The Labyrinth*, *The Pyrrhic*, these are but a few of the many.

The Pyrrhic dance shows, in an excellent way, the twofold purpose of the Greeks. It was a warlike dance, which consisted chiefly in such adroit and supple turning of the body as represented an attempt to avoid the strokes

of a foe in battle, and the motions gone through were considered a form of training for war.

It is an amazing thing to find how little the Greeks achieved in the musical arts. They seemed content with a paucity of musical notes,—some four in number,—a rather feeble vehicle it seems for those who applied the principle of voluntary rhythmic motion.

As far as we may go into antiquity, every dance, whether belonging to civilized or savage nations, was accompanied by some music or rhythm of a sort, even though it was but the beating of a drum, the clacking of shells, or the clapping of hands.

At the very earliest times, people seemed to have chanted and danced at the one time; afterward the custom was for some to dance while others sang, until eventually the invention of musical instruments took the place of

the voice and musical accompaniment became an established thing.

It is only possible to list the dances of savage people in a general way. As in all folk dancing the social, warlike, and religious order obtains, and whatever differences appear seem to arise from a mere local significance —each locality insisting on interpreting itself.

But they all have a patent characteristic, that is the exacting nature of the performance and the absolute seriousness with which they go about their dancing. They make it a mighty serious business; the order of their dance is inviolable and it is usually a grave matter to make a mistake. Indeed among many tribes such offense would be punishable by death.

In all eastern countries, where the temperament appears phlegmatic, the dance is

really a pantomime, a series of racial gestures, exaggerated postures, and weird mimicries. However, not infrequently we see some danseuse, having heard and heeded the call of the East, reviving the spirit of the exotic dances, with sometimes a reminiscence of the Bayaderes of India, or the Hullas of the Sandwich Isles, or the Geishas of Japan.

The Renaissance saw the revival of dancing as an art, as it beheld the awakening of so many other arts. Catherine de' Medici, bringing the dance from Italy, introduced it in France some time in the fifteenth century. And it is interesting to note that since that time France has been preeminent in the refinements of the dance and the quality of their performers. She has adopted many alien dances and each and all show her benign influence; each has been immeasurably in-

creased in value. Of all nations the modern dance owes most to France.

History tells us of the gorgeous court spectacles and ballets given by the resplendent Richelieu to Louis XIII—himself a kingly enthusiast who founded the Academy of the Dance.

These court dances gave to the world some of its most magnificent musical compositions. In fact the assemblies were often held for the music alone—were essentially musicales. And to this custom we owe the musical suites of Bach, Handel, and Corelli.

Our extremely elaborate *Cotillion* is merely a development of the antique French *Cotillon*, in vogue during the reign of Charles X.

Then there was the German *Galop*, modified and refined by the French, but the *Quadrille* is probably the oldest of our modern and

popular dances. There seems to have been an analogy of it in England as early as William the Conqueror. At that time it was supposed to have some significance in connection with a game of cards then in vogue.

We hear of the *waltz* as early as 1795 and the *lanciers* and *polka* and *schottische* following in a half century.

The *waltz* was danced by Henry III of France as the *volté* but it failed of popularity until the nineteenth century.

It is difficult to determine the accuracy of its origin; it is variously claimed as of French, Italian, and Bavarian source; but since it is unquestionably a development of the French *volté* its origin seems self-evident.

The *two-step* was an all-American production and was introduced in the writer's recollection, say, about 1890.

No history of modern dancing would be

complete without an honorable mention, at least, of those peerless artists of our day who strove so earnestly and so successfully to revive the almost forgotten traditions of classic dancing, and memory will long cherish such names as Isadora Duncan, Maud Alan, Adeline Genée, Ruth St. Denis—and the wonderful Pavlowa, of the Russian Imperial School of Dancing, whose organization did so much to revolutionize and uplift the histrionic stage.

Among the first manifestations of ragtime music and ragtime dancing, sometimes called the "negroid dances," was the Turkey Trot. The Mrs. Grundies opened their eyes in wonder, but since the wonder was only of the nine day variety, the Mrs. Grundies tarried —and joined in. It was the "something different" that hits the pulse of popularity; it was the something the people had wanted

and it gave them an outlet to that abandon that had been pent up so long.

But even with this new promise of allurements the people had a peculiar appetite and one that was difficult to satisfy. Dancing connoisseurs busied themselves to cater to it, and as a consequence the whole world seemed to be combed for what it had to offer in the way of diversions. "Something to startle," seemed to be the way the order was interpreted—"and different"; it must be different. With the Turkey Trot opening a way it behooved these arbiters to follow such a successful lead, and they did according to their lights, but like the Foolish Virgins, they waited not to trim their lamps.

The Argentine was pirated, and the importation satisfied for a time. Then the Apache dance, a primitive affair, lifted bodily from the elemental people of the Paris un-

derworld. Then on to Brazil, where the product proved to be a distinct improvement, marking about the best of these days. The Brazilian Maxixe was appropriated and for quite a while, it was considered a fashionable virtue to know it. It has gone now, but it may be that sometime again we may have a reminiscence of it, a revival of a past. Dances are like this, they seem to live over again, or at least part of them, and many things about the Brazilian Maxixe deserve salvage.

It was about this period that Father and Mother began to take notice, for dancing had now become a diversion for all ages, the young, the not-so-young, the old.

The writer recalls many amusing instances of these days and they seem to be of the one character, arising in most cases from confusion in teaching. Instructors, catching the

infection of abandon, no doubt, exhibited a charming freedom in compiling the figures of the dances. For instance: The Tired Business Man "to put something over" on his wife would put himself under the direction of some recommended teacher and so get in step with the times and incidentally learn the new fandangoes. And the wife, in turn, not being overly communicative with the husband would meanwhile drop in on her favorite teacher, with the same idea in mind. Their enjoyment of this seemed to be entirely in anticipating one another. When they essayed to dance together at Thé Dansant, or dinner dance to their mutual amazement they found they had been instructed differently. Their chagrin and other feelings may be appreciated.

Another case that was a contributing cause to the confusion: after several attempts to

dance with his partner, a young man was observed to lead the young lady over to the corner of the studio and endeavor with great earnestness to teach her the figure he knew.

The young lady attended patiently while he achieved this most desirable thing to his satisfaction, and then felt it should be her turn as instructor, and she forthwith started to teach a figure that she saw Mrs. Vernon Castle do.

The dancers themselves realized this condition of affairs; they knew they were at a veritable Tower of Babel; where to the confusion of tongues was added the mixing of feet.

The dancing teachers tried to legislate among their various organizations to alleviate this condition by standardizing the dances, but without avail; the dawn of understanding and concord had not come, and, like

every fad and fancy, these dances were destined to run their courses and so remained in favor for, comparatively, a long time.

But no history of these dances would be complete without a hearty acknowledgment of the stimulating influence they had on dancing in general. They brought dancing back to its place as an indubitable accomplishment and to an extreme in which the world seemed dancing mad. The whist clubs, the sewing circles, the gentlemen's clubs, were vacant but for their stewards, and even these wore the well-known preoccupied air. The dancing germ had infected generally: it had become epidemic.

The Tango and Maxixe and other dances have succumbed to the antidote of the more sensible and easier taught dance, the Fox Trot.

While I have heard many versions of its

origin, have listened to many of its self-styled originators, I have credited Captain Vernon Castle as its originator and preceptor. The story has it that on one of his quests for innovations his attention was called to a certain exclusive colored club. At the time he attended, the members were dancing the Fox Trot, even at that time so-called, and he became enthusiastic over it and determined to bring it out for a little fun for a few, hardly realizing that the dance was to win for itself a high place in the favor of the many.

But this fox that Mr. Castle cornered was a mighty wild one indeed. The writer confesses to being one who predicted its early demise. It was one continuous romp from beginning to end and he felt that it would hardly survive a hard summer and be with us when he returned to his classes in the fall. One never can tell: it did, it was, it will be!

To the Philadelphia dancing teachers, I believe, should go the credit of taming reynard and breaking him to the ways of polite people.

When the fox was running at large, the musician did not have music for him, so they played some of the old numbers like "Dancing in the Barn" and such, and now, to-day, there is more fox trot music than any other to serve its insatiable demands.

Watching the turn of current events, dancing does not change with the seasons, as, for instance, the fashion in clothes. When the studios open in the fall the devotees of the dance rather expect to see some change in the established order.

There was never anything to refute this idea more decisively than the Fox Trot. It came in the off-season and at a time when least expected; in fact before any music had

been prepared for it. But the music writers were alert and soon got busy, with the result that the best of music was provided and the Fox Trot took everything before it. In fact the dancers were disposed to dance it all the while.

Things began to move quickly. Along came another change in the way of music, "the jazz," and from our orchestras issued a pandemonium of noises; a complete din of sounds. But it appeared to be agreeable to the vein the people were in; the dancers adopted it at once; they wanted to "jazz" their steps which immediately gave the dancing a change in character, of course, so that the dance is as distorted as the music. They insisted on the "jazzy" music because it had the "pep." Throughout the strains of the jazz music flowed the "blue" notes that instantly caught the whim of popularity.

The people who like dancing will have quite a time to repair the ravages on their traditions made by the raids of the Turkey Trot, Bunny Hug, Texas Tommy, Gaby Glide, and all those other fearsome things.

Regarding the one-step, it is now combined with the Fox Trot. The one-step is nothing more than a very fast Fox Trot. The steps are the same in both dances. In the waltz you take one, two, three steps each way; in the two-step you take two and in the one-step, one, just as their names imply. That is the time or tempo, and the thing that makes dancing is tempo.

There are many theories as from whence the one-step came; some contend it hails from the Barbary Coast, but others believe it to have been mothered by the Turkey Trot and argue that claim. Its derivation aside, it is a great dance, if you care to make

it so, and we should be truly grateful to it, for it has, more than any other one thing, done more to break down the barrier of that mother-at-home-and-father-at-the-club condition. It opened a new world to them and they entered it together. They realized at once how easy this dance was to learn and how worth while its benefits were. Husband and wife became better acquainted at last and life seemed real and full of charm.

The man, and the woman too, of too generous girth frequented the Turkish bath and masseur no more; the ideal reducer was at hand.

In one particular case I have in mind the wife of a prominent lawyer, who took lessons from me. She weighed 220 pounds at the time and began at a summer resort where I happened to be. She took a half-hour lesson each day, and, because she liked it, danced

in the evening. On her return home, in the fall, she turned her card party into a dancing class, and in a short while she had reduced to one hundred and sixty-five, and better yet, she was in the very best health imaginable. Think of that! I vouch for this case; I could vouch for a countless number of other cases of similar import, but since this is not a patent medicine series I will withhold the testimonials.

THE WALTZ

THE WALTZ

WHY give up all of the steps that our parents and grandparents practiced; why not bring them along with us and make them up-to-date? Since we are usually delving into the past for other things, as for fashions, for instance, why not have the waltz back with us again? Well, the old waltz has come back to us again, but is somewhat different. In the old-school waltz you were turning all the time and had a hopping, springy step. Not so with the waltz of to-day, for it is now danced with a glide and the glide is used in the fullest meaning of that term; a smooth, easy, sliding step.

If you have ever danced the polka three-step you will readily see the difference be-

tween the old-school waltz and the waltz of present vogue; though the dances of a few years ago are much the same to-day.

Should you attend an assembly, you would see, as you saw some time ago, everybody rotating, and if you had not been to a dance for some time you would surely exclaim, "Why, that is the old waltz!"—but wait, analyze it and you find the old elements there, it's true, but you will find, too, something else that makes it more fascinating than when you knew it; it is that change of pace that is so restful, compared with the old dance.

For example: a lady having a thought that she would like to try the old waltz suggested, as a waltz was being played at the time, that we dance it in the old-school way. She had insisted that there would never be anything quite so good—nothing would ever take its

place in her favor. But her reasons were, I think, mostly sentimental ones; we had danced but a few strains when she begged me to stop and take her back to the new way again. "The old way tires me too much," she said. The waltz has undergone many changes in the last decade. When grandmother danced, it was one continual pivot, turning one way for several strains, how long depending on the endurance of the dancers. They would pivot around to the right until they became almost dizzy and then reverse to the left;—sort of unwind themselves to relieve the dizziness. Now the dancers in those days were measured by the steadiness of their movements. "He could dance with a glass of water on his head," was an expression that was used as a term of praise.

The waltz with the hop was the vogue for a considerable time, until along in the early

seventies the glide waltz took its place and held the palm until the advent of the Hesitation Waltz.

Once again our parents and grandparents felt their youth returning. The dance was no longer exclusively the dance for the younger people. At any large assembly one might see the three generations—and, with the change in fashions, it was sometimes difficult to distinguish mother and daughter.

It is to be regretted that the Hesitation did not have a longer reign, but its shortness of life may readily be accounted for by the manner in which it was corrupted, twisted, and turned so that one had to be an acrobat, in order to dance it. With its butterfly, grapevine, scissors, back-breaking and almost leg-breaking contortions, it eventually became impossible to dance it with anyone unless you and your partner had been previously

trained together; so it was impossible to mix the dancers with different partners.

But the people had an ardent love for the figures and wanted a change every day, and consequently things got out of hand and very bad indeed, until at last one had to be constantly under instruction; the condition was tiresome and costly and became impossible and the Hesitation was thrown in the discard. And it seemed that as the dancers lost interest and drifted away dancing seemed to stagnate. But it was only for a time; the dancers were really resting after a surfeit of leaps and bounds; they would respond again when the dances had been modified to a point for common sense indulgence. And we are happy to know that it has now reached that happy point.

The waltz to-day is in the same condition as the old-school dances were before the new

dance came out. A person may now go to any dance anywhere, and enjoy it with any partner.

The lessons contained in this volume covering the *Charleston*, *Tango*, *Fox Trot*, *One-step* and *Canter*, and *Waltz* show, as I deem it, the easiest as well as the most practical method for dancing these dances, and that means all that is necessary for the acquiring of the present day dances, as the life of these dances has just begun and is going to be long lived. After a true analysis you will find these dances comparatively easy, and as you become familiar with them, and your self-reliance grows, you may take liberties with them; in other words, you may use your own variations whenever you like and as often as you like—there is no set rule; you may change them at times to please yourself; for after all you have been but walying and

gliding. So while dancing around you may eventually give way to the exact number of walking steps, and perhaps, having a tête-à-tête with your partner, you may overstep that certain number; but in doing this do not worry—you are not breaking any laws either national, local or social.

But never forget your poise; always be the master of that—and keep perfect time because therein lies the very real charm of dancing.

NOVELTIES, MARCHES, ETC.

NOVELTIES, MARCHES, ETC.

In selecting the dances, marches, and novelties used in this book I have chosen combinations that are the most practical and if followed with the descriptions, figures, and diagrams will mean, as we know from a commercial standpoint, the saving of time and much money.

The lessons in marching, etc., are comprehensive and best of all they are in vogue to-day wherever people prefer the old-fashioned dances.

In conclusion the author does not profess to know everything. Even after many years' experience as a teacher and having in that time taught thousands upon thousands

of people, from the age of three to threescore, feels that there never has been, never will be a time when he could not learn something about dancing.

I have endeavored to make my diagrams and lessons as clear as possible. How far I have succeeded remains with you—will be determined both by the quality and quantity of knowledge I have imparted to you. Yet I realize that a description I have written and easily decipherable to me may prove difficult of solution to another. If you, for instance, would devote a short while describing some simple movement, you may be surprised to find how difficult it is and how many people find the description, so intelligible to you, complex and involved to them.

In this book I have considered the novice in the A. B. C.'s of dancing and have en-

deavored to take him to post-graduate honors and I do feel that if conscientious treatment and patience be accorded the lessons, he has achieved the purpose of writing—given himself the gratifying feeling of having made a new friend, and, even without personal contact, has taught him to enjoy the dance.

While in the days of old the dance was for the few, the modern dance is no longer the concern of the individual alone but the concern of every one and the old as well as the young. It is our popular ritual for self-expressing our joy and exultation—the one great form of pleasure that keeps us attuned with life as it is sensed about us.

And the modern dances are the most easily achieved—some absurdly simple. It was not so in Mother's time—for the steps she watched were many and varied. With

her usual quiet fortitude she prevailed over a most difficult and intricate order of things —and with an application that might, in these days, be considered a mental strain.

She danced a "square dance" and a "round dance" and each was composed of a bewildering number of movements and combinations.

A glance at her programme. The highly ornamental pencil has checked off:

Waltz.
Plain Quadrille.
Polka.
Lanciers.
Schottische.
Polka Quadrille.
Redowa.
Schottische.
Mazurka.

Waltz.
Medley Quadrille.
Varsovienne.
Parisian Varieties Quadrille.
Racket.
Lincoln Heel and Toe Polka.
Tally Ho Quadrille.
Waltz, Finale.

And on the alluring strains of Strauss she would win through this fantasy of mathematics with a triumph radiant and assured. To be Belle of the Ball was to be sovereign; and she judged and was judged by her knowledge of the dance.

Of course her sedate day met changes too. First came the two-step. Musicians, at first at a loss for its tempo, or time, decided to play it very fast. It was new and different

and lively, was accepted, and with the waltz was in popular favor for thirty years.

Then, as dances will, they started to run down at the heel. To the younger generation they seemed out of step with the times and to have no special intention. Indeed dancing had become mechanical, stagnated.

Ragtime music brought the reaction. The Apache, the Texas Tommy, the Argentine, the Maxixe, the Tango,—the good with the bad is the story of these days, for the Maxixe was a beautiful dance and asserted its stateliness through the tumult of the others.

The Tango and the Maxixe, while they brought a yes, an epidemic, have in turn succumbed to the antidote of dances that are more sensible and easily learned.

Supreme of these is the Fox Trot—a stately and fascinating dance and one that will endure for a long time.

THE FOX TROT

THE FOX TROT

Fox Trot is hardly a descriptive title, as indeed this dance, which seems to hold the fundamental principles of modern dances, is most unlike a trot. Indeed it is a smooth, easy dance and the most dignified of modern dances.

At first you may regret the lack of elasticity in the muscles. But patience must come with practice, and with it, too, that feeling of ease which makes accomplishment easier and assured.

In taking the walking steps between variations, as described, let it be a long and slightly "springy" step, of, say, the length of your foot, with a reaching sort of movement. You will find that this gives a dancing character

to the step at once. Step, touching the ball of the foot first, resting naturally on the heel.

The beginner should feel perfectly at ease, and in practicing the dances, herein simplified, the first essential is the study of time, as shown in the following steps.

If you have a self-playing musical instrument play a fox trot; but first study and learn the few simple movements which directly apply to what we are trying to accomplish.

At first we will tax the muscles of the leg and set the knee of the same into action beyond what it has been accustomed to.

Stand for first position, heels together, toes pointed out; slide left foot to side and count one; close up right foot to close position, count two; slide left foot to left, count three; close right to left, count four—this is just four movements to the left side ending with the weight on the left foot—the right

foot being free; repeat by sliding right foot to right side, count one, close left to right, count two; slide right foot to side, count three; close left foot, count four.

After you have tried this movement several times from left to right you are studying the movement of the feet that is necessary and at the same time studying tempo, or time, in a simplified way. After this is acquired, put on a fox trot record and try these steps to music. Beginning with the first part of the strain step to left, count one; close up right, count two; step to left, count three; close up right, count four; step to right, count one; close left foot, count two; step to right, count three; close up left, count four.

The Fox Trot is danced to 4-4 time—in four measures of music there are eight beats. The space marked by the upright lines across the staff, or the parallel lines of music, are

called measures. The beat of the music is caught in the bass, the accent that you must note and keep time with your step. In stepping to music count one and two and three and four and (.)

First try a few simple steps without partner; you will readily understand the underlying principle of two people rotating.

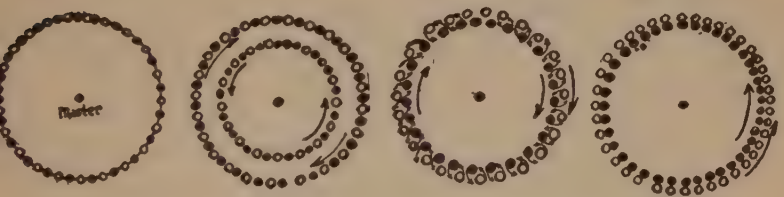
Walk four steps forward. Take a full glide step to the left. Count one, close the right foot; count two, slide left foot to side; count three, which will give you a half turn. Glide right foot to side, count one; close left foot, count two; slide right foot to side, count three;—and your weight will be on the right foot.

Having practiced this a while it is time to try with a partner, and the diagrams concern us from now on.

THE PAUL JONES

THE PAUL JONES

An excellent diversion and one that breaks the monotony of continuous Fox Trot, One Step, and Canter Waltz may be found in the following suggestion. It seldom fails in stimulating enthusiasm by a complete change



in dancing partners and by offering to the self-conscious a sufficient way to overcome their timidity.

Select some popular member to act as a Master of Ceremonies, and at a signal from him all join hands, ladies on the right of

partners, and form a circle, the master in the center.

Should the number of people be too great for the size of the room, a second circle may be formed inside and concentric to the first —and even a third circle may be so formed. But the participants must be impressed with keeping their respective circle inviolate; each must return to his or her assigned circle after the dance figure.

On signal from the master the gentleman starts by taking the lady's right hand in his right and passing her; the lady going around circle to the left, takes with her left hand the left hand of a second gentleman coming from the right, thus making a grand right and left movement, forming a chain, the ladies going to the left, gentlemen to right. This figure gives a change of partners and a chance for a tête-à-tête. At the fourth signal all join,

en masse, in dance of one step—until stopped by signal; then join hands again and on signal go hands around. This may be repeated as the master deems it advisable.

MARCHING

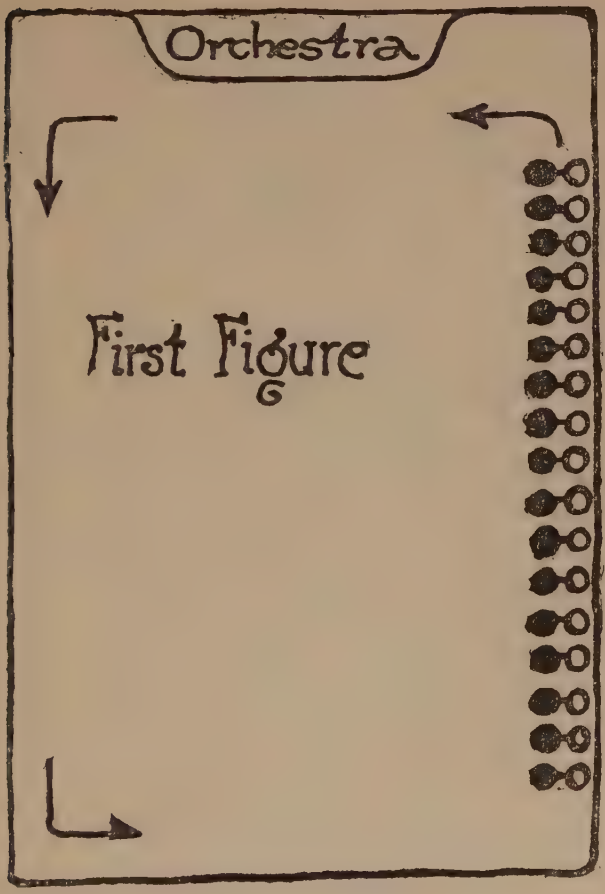
MARCHING

The Grand March

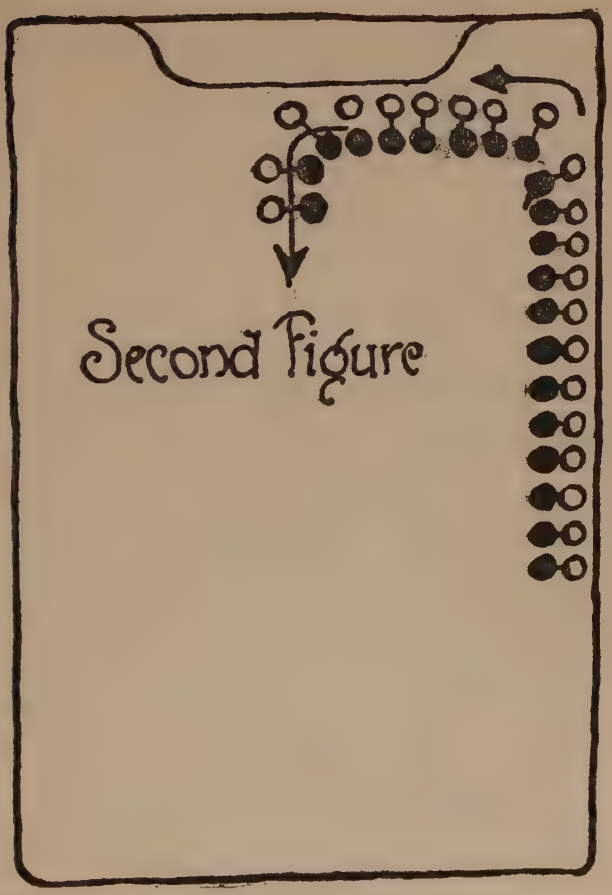
While marching is somewhat apart from dancing, still it is not wholly so, and it may be expedient to treat of it here.

Marching has always found much favor and will continue to do so. It may be said to open, to elaborate a function with some pomp and circumstance. To lead the Grand March, be it for your Lodge or your Sorority dance, will ever be a unique and distinguishing accomplishment.

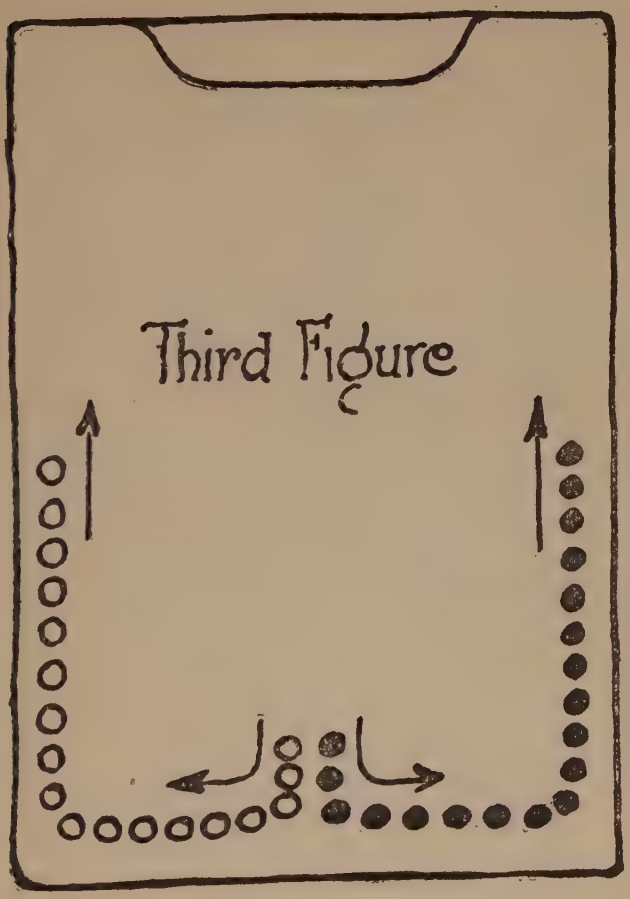
If no side rooms permit the meeting of partners, form on the right side of hall or room as in Diagram A. The gentleman on the left side of lady, her left arm in his right. Both start with left foot.


Orchestra
First Figure

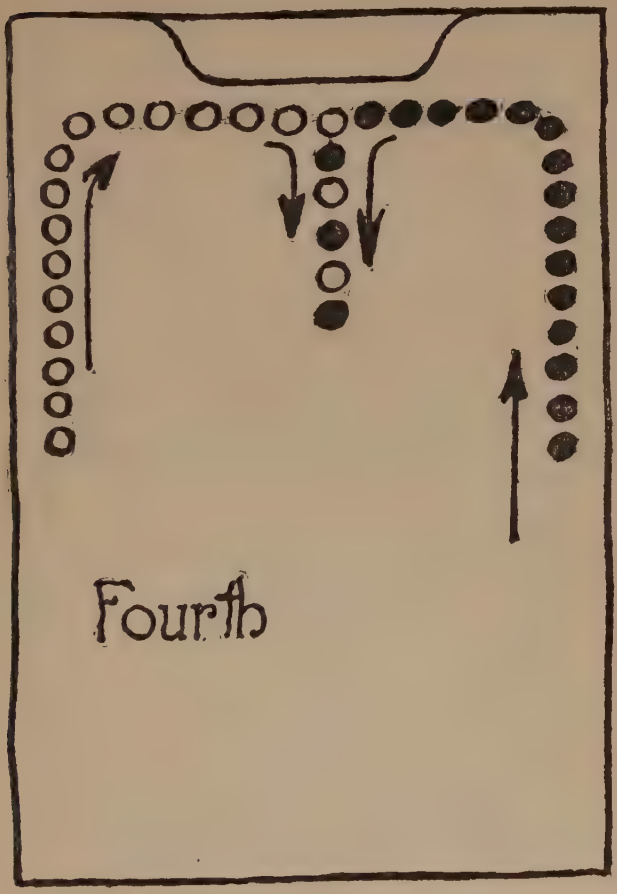
Having made a complete tour of the hall, turn and walk down the center to the fore end.


Second Figure

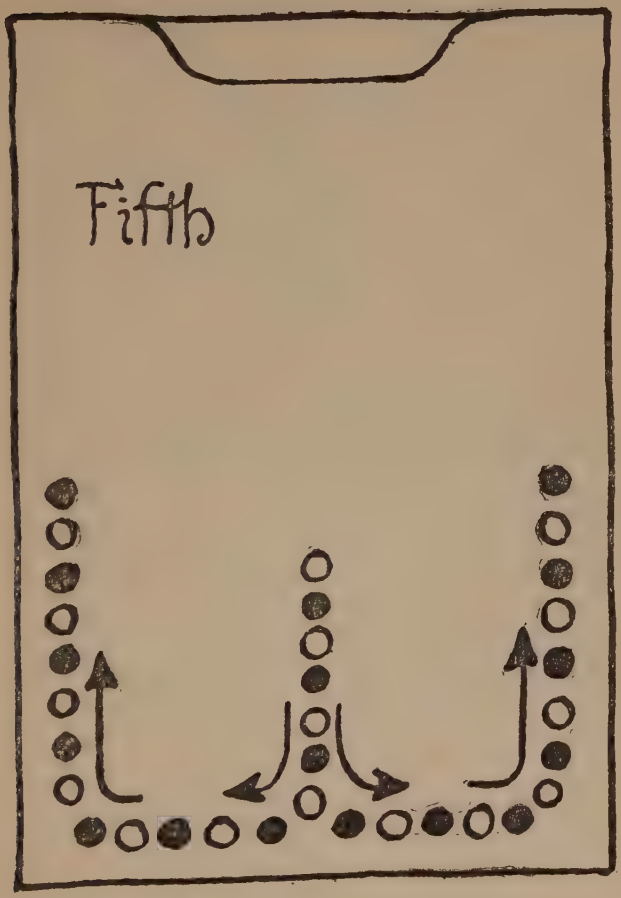
The gentlemen separate from the ladies at the lower end.


Third Figure

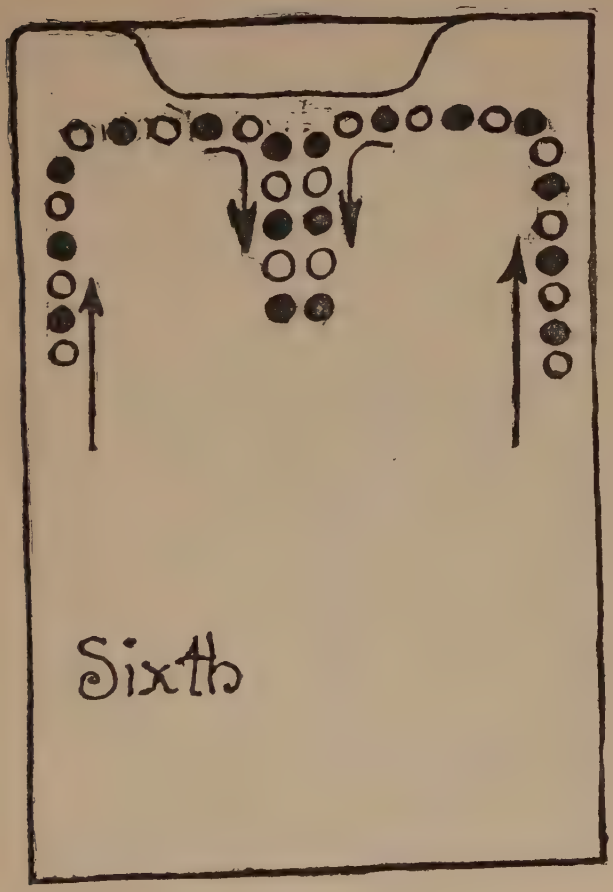
The ladies and gentlemen meet at the top; he walks in front of his partner in single file. It is to be remembered that the precedence is not always the established form; it altogether depends on the auspices of the affair; under the auspices of a lady's caption a lady takes precedence.


Fourth

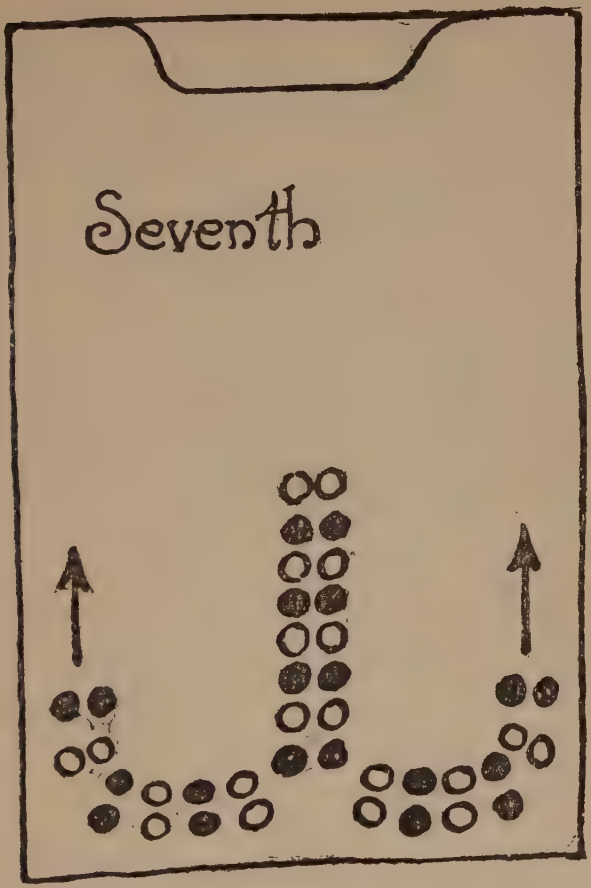
At the lower end the line divides, each lady following her respective partner.


Fifth

Having reached the top of the hall the gentlemen and ladies come together in twos.


Sixth

At this part, two gentlemen and two ladies go the same way as they divide; the ladies follow their partners.

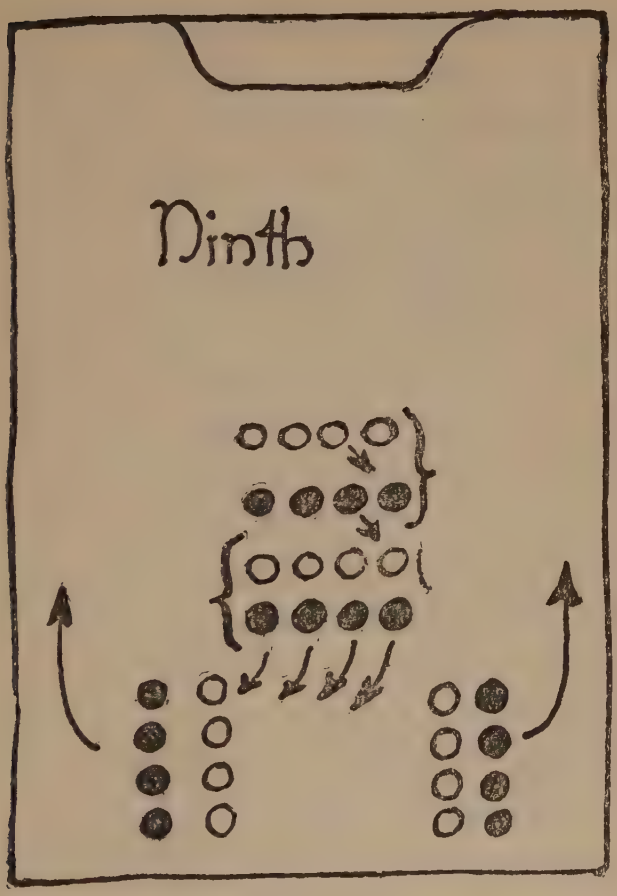

Seventh

The gentlemen, meeting two from each side, march down center, four abreast; the ladies follow also in fours.

Eighth

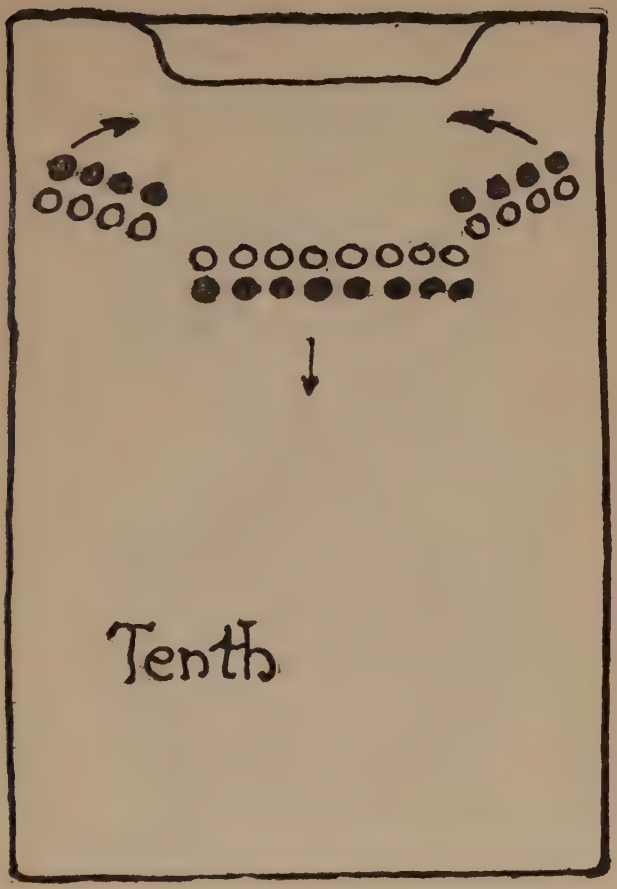
In this figure they move as composite units of eight; four gentlemen abreast, four ladies abreast. They divide at lower end; the gentleman on the inside stands as a pivot, making the turn in true military fashion; the ladies likewise.

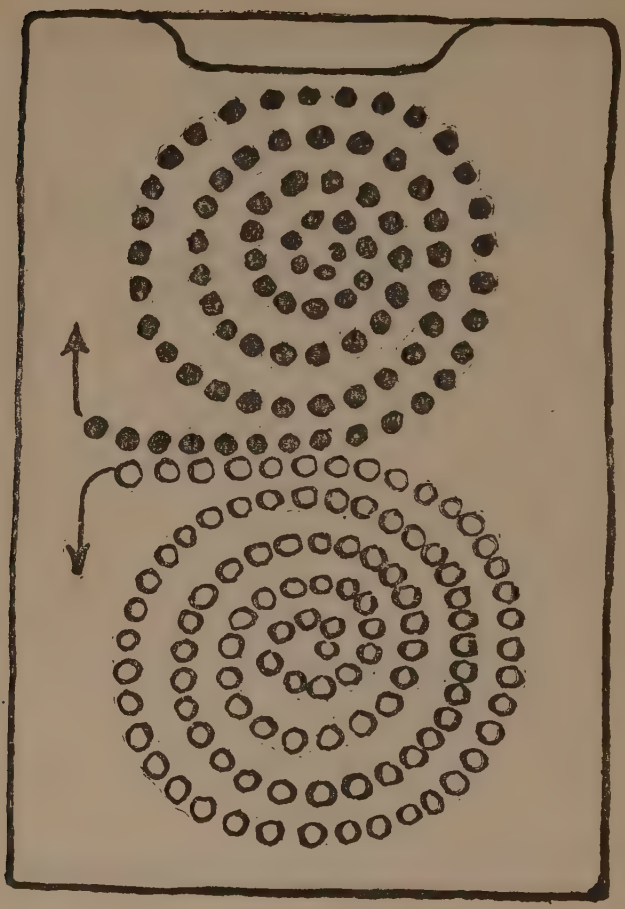
The last turn should be carefully made, as this is the crowning point in achieving the march, the gentleman on the inside acting as a pivot; each in line, keeping his body well together so that those on the outside have to take longer steps to negotiate the turn with the right military effect.

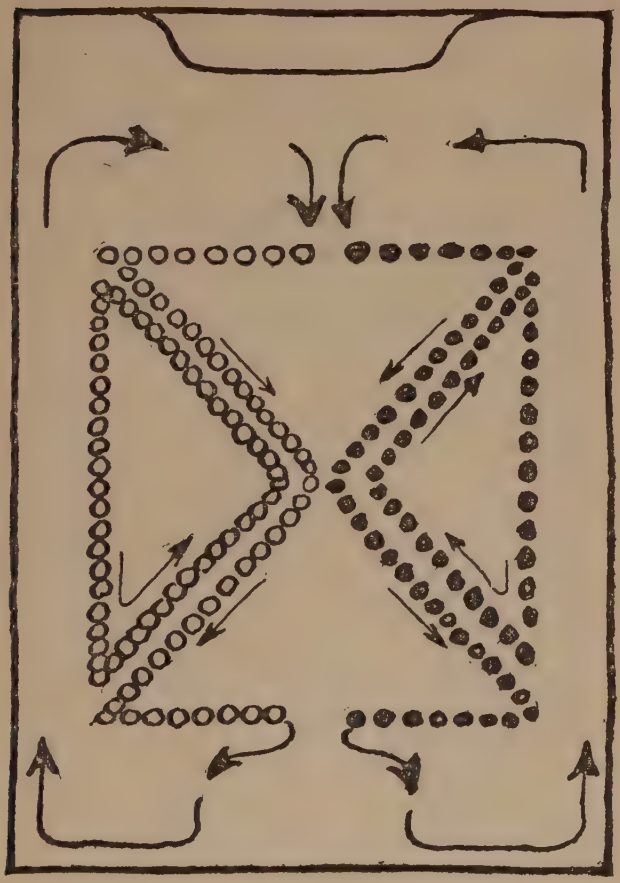

Ninth

After the lines are all formed in platoons of eight, the line of gentlemen march down to the end of the hall, while the rest of the participants remain standing. When the first line of gentlemen has reached the lower end, turn and face the marchers. As the ladies' line marches down toward them, the rest remain standing until the ladies reach the end and are facing their partners. Remain so. Then the next line of gentlemen march down the same way, face about, and find at this point the ladies and gentlemen are standing back to back or facing partners. Then the ladies march down the same and are facing their partners. And so on until the entire participants have come to the lower end of the hall. Then the orchestra starting a One Step, the dance proper begins.

The forms achieved at the end of the march are usually symbolic of the affair—


Tenth





some significant form, as the Maltese Cross, triangle, alphabetical arrangements, etc. Diagrams K and L are added to show possible arrangements and the general principle of movement. In Diagram K, namely the winding and unwinding spool the couples go into the centers of the top and lower halls in order to get space for the two spools.

NOVELTIES

NOVELTIES

The Barn Dance

The Barn Dance is an always pleasing novelty. It starts with a momentum that carries it along to its happy conclusion and remains the most popular and lasting of novelties. There is no end to what may be done to add to the infinite variety of its appeal and humor. To issue invitations printed on straw paper couched in Josh Billing dialect; to decorate with straw or corn in the husk, with pumpkins and lanterns; to dress in overalls, gingham and white linen dusters; to serve cider and ginger-cake—to suggest these is merely to touch on its many possibilities. The usual order of dancing obtains.

The Memphis Tapping Novelty

This is a highly entertaining novelty, though of necessity restricted and adaptable only to gatherings of a purely private or social intimate character.

While dancing one gentleman taps another and the one so tapped must surrender his partner. Its possibility as a popularity contest may be seen at once. A spirited novelty and the amusement is insistent throughout.

Lucky Number Novelty

Used sometimes as a magnet for inducing a large attendance; for a charity benefit or something of the sort.

The person directing offers something in way of prize or souvenir to be awarded the last couple left on the dance floor. Before the dance those gentlemen who are to take

part are given a card on which is inscribed a number, from number one to the number actually engaged on the floor. After they have danced the One Step a short while the one in charge signals and the Orchestra stops: the master then calls out say five numbers. These numbers have been selected in all fairness, and in such method as to be apparent and above board. The master then goes to the holders of these numbers, collects their cards and retires them from the dance. And so on until but a few cards are left. Should five couples be left at the end, then two numbers are selected and called.

After the gentleman has become fully familiar with the steps his next concern will be to lead a partner through the dance. For his is essentially the part to lead; his partner depends and moves on his initiative. He holds the lady gently, but firm enough to

indicate by pressure or movement of the left hand the direction he would have his partner go. Otherwise the lady would try to outguess him. And he is on the alert; ever vigilant to avoid contact with obstacles or other dancers as he leads to the right—always to the right.

If the occasion does not call for gloves, he merely rests the tips of the fingers on the lady's back and thereby shows a proper solicitude for her dainty and perishable gown.

Her hand too must be held to avoid the unpleasant contact of perspiring palms.

Take your position in dancing with considerable care. Avoid the erroneous fad of facing your partner directly; it is not hygienic and lacks something in grace.

In conclusion a few suggestions may be pertinent. You will make mistakes in learning; you will make them later when you

are proficient and dancing has become an assured accomplishment — even the best dancers make missteps; but it is merely an occasion for graciousness—nothing else.

Avoid any tendency toward the angular, either in carriage or movement; avoid low dips and anything and everything acrobatic.

Do not look at the feet as you practice

and this is an important restriction; watching the feet will surely bewilder the taking of the steps.

At all times maintain a steadiness about hips and shoulders. Wriggles, contortions, romping are always matters of reproof on the dance floor.

Do not flounce the elbows, nor pump the arms—and glide; do not hop.

And above all things be at ease and as natural as possible; even to the expression

of the face; try to catch the infection of enjoyment about you; look the part of one who enjoys.

The Minuet

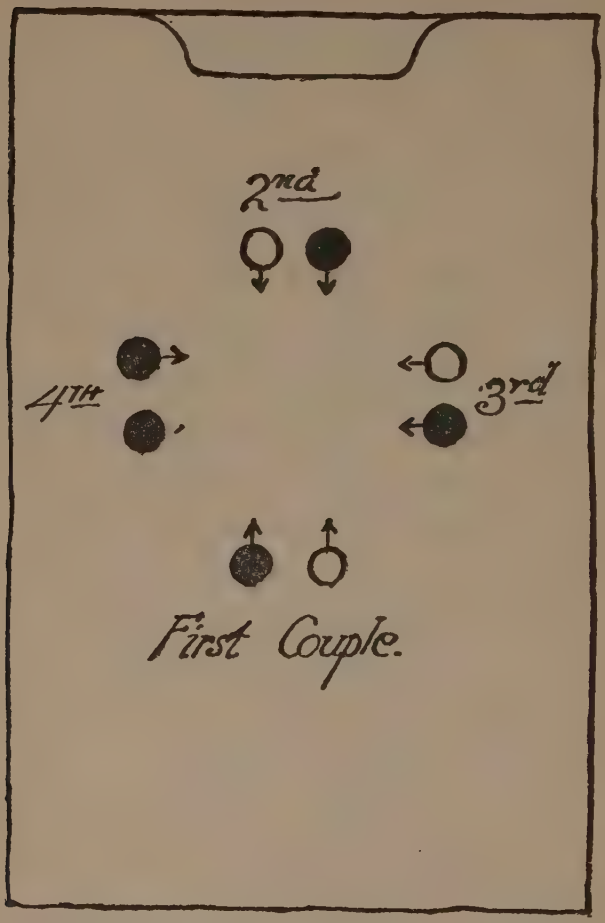
The beloved and stately minuet is of truly French derivation but it so inextricably entwined with the candle-lit romance of our Colonial days that we think of it as our very own. It is often rehearsed to-day—in fact it will, forever, it seems, find favor with people of good taste and refinement—with its resplendent atmosphere of lavender and old lace, sparkling satin, and powdered wigs. When we think of the Minuet, we think of Mozart, though many classical compositions may be used; it is often rendered nowadays to the "glow-worm," for instance.

In the dance formation the couples should arrange in columns, about four feet apart,

and march to the dancing space in center of room. Should four couples take part, the two inside couples step to side, second couple to right, third couple to left—the fourth will then be facing the first couple forming a square.

At the introduction of the music all face partners the gentlemen, using the low romantic bow, bows stepping back with the left foot and drawing the right heel to hollow of left foot, beginning at breast, making a sweeping gesture outward with the right hand, and a gesture backward with the left hand.

The lady steps forward on the left foot and draws the right foot, with a sweeping movement, allowing her body to go down with the movement slowly and gracefully, in short making a genuflection in which the knee almost touches the ground. After saluting his partner the gentleman turns and faces the


2nd
4th
3rd
First Couple.

lady on the left; at the same time the ladies turn to the right and face the gentlemen; they bow and curtsey and the introduction is complete.

For the dance the first and second couple go forward to the center, the gentlemen holding the ladies' hands slightly higher than the shoulder, the ladies' hands held underneath.

They bow to opposite couples; then gentleman takes opposite lady's hand and walks, with a slow, dragging step halfway around, changes to the left hand and retraces, then meeting partner walks to place.

Then the side couples, whom we shall name third and fourth couples, perform the same.

Second Figure. All bow and curtsey to partners and sides again for second figure. The first couple goes to first side and bows,

then to the second lead and bows, then to the second side and bows, then returns to place and at this point all bow to partners. This is repeated by each of the couples in turn, making four repetitions.

Third figure: All bow to partners and sides for third introduction. All four couples go forward to center; join hands and bow; the four ladies join hands making a Turnstile. Gentleman remains standing, then walks around with slow dragging stride until he reaches partner, to whom he bows—and this is repeated four times. The second and fourth time the gentlemen go to the center and form a Turnstile.

Fourth figure. All bow to partners and then to sides. All join hands and go forward to center; bow, then go back. The two side couples separate and form a line, with the lead couples forward to the center, four in

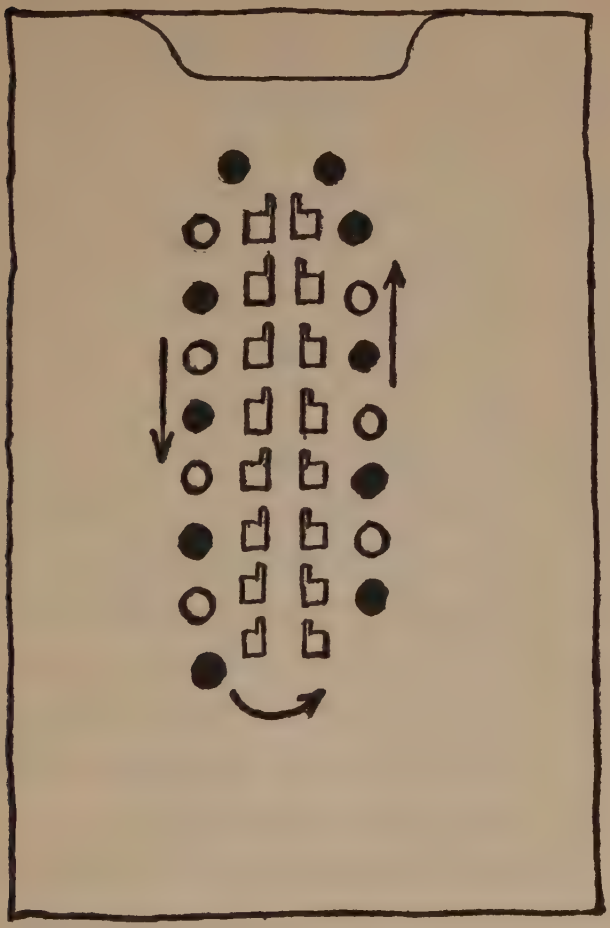
each line, and back-turn partners at their own places. Then join hands and go forward to center and back the leads. Divide and form lines with the ladies forward and back-turn partners at place. All bow to partners, the remaining faced to partners form grand chain. The gentleman gives the right hand to partner, bows, passes partner, meeting with his left hand the next lady, then meeting the next lady to her with his right hand, meeting the third lady with his left, bringing him to his partner; he bows. March in column in the order entered. That would bring the first couple going through the center of the set and the second lead separating until the three couples have passed through; the hands of the couples are clasped and held to make an arbor for the couples to pass under.

The step used throughout the dance is easy to execute. In taking the step use a

stride about the length of the foot. Now, to compare this to your natural step you will find it a trifle longer. The gentleman steps forward on the left foot and the lady steps with the left, draws the right, the toe touching floor, the right toe touching the left heel without the weight; then step forward on the right foot; lady with right foot; draw left, the left toe close up to the right heel. Be sure you use this step in *every* step you take in the dance.

Novelty. A Trip to Jerusalem . .

A trip to Jerusalem is a novelty that will always entertain and have for its reward an especial savor of fun. It has that about it that they keep the participants on the anxious bench until the very end; "going to Jerusalem for the chance to sit down."



The chief object of the game is to acquire a chair. It is an old-fashioned game they sometimes play at neighborhood parties and church sociables. To play it seventeen, or more or less, people march to music around sixteen or more or less chairs, always one chair less than the number of participants. When the music stops, at a prearranged time, every one of the marchers, "on his own," makes a rush for a chair. As neighborhood parties need not be so finely synchronized as an aeroplane propeller and the gun release, this rush may be described as a scramble and every one sits on more or less of every one else; the inevitable stout party treads on the inevitable thin parties' instep with the usual profuse apologies.

When the dust of conflict has settled it is found that one unfortunate is wholly without

a chair. He is, of course, hooted and ignominiously retired to the discard.

Then a chair is removed from the original number and the game proceeds as before; and so on, until by repeating the process of eliminating chair and unseated, there is but one remaining—the hero—or heroine as it may be—of the evening.

A trip to Jerusalem has many appreciable thrills; there is always that sporting spirit in man or woman that keeps lively the desire to win and in this case the excitement grows more intense as the chair gets less in number.

But the fun of the unseated is not abated by his retirement, for on the next turn another wallflower is added to the garden.

Have the chairs arranged in two rows, back to back. If there are no musicians put on a march record and have it attended by

some one to stop it at some irregular, or set time. The participants march around the chairs in single file and on the stop of the music the grand rush, the exodus to Jerusalem begins!

UP TO THE MINUTE DANCES

AND

SOME OLD FAVORITES

UP TO THE MINUTE DANCES

AND

SOME OLD FAVORITES

EVERY year now sees dances so little lacking in grace and character that they vanish even before the end of the season and only one or two of actual value remain. One of the earliest dances which retains its popularity is The Canter, a waltz step showing the new use of "direction."

The most noticeable points in the new dances which remain after the froth has disappeared is the use of "direction," that is in the walking or running steps in a straight line forward and backward and also in the many waltz turns which break the monotony

of these straight lines and lend a swinging grace to the simple steps.

Balance is to be noticed in the making of turns and changing from the waltz step to the walking step in the last count of the second measure as the waltz step has only three counts so there must be a slight pause to complete the measure. The pivot turns are very much in evidence and all the new combinations of steps and music are tending away from the vulgar and deadly "jazz."

It is hoped that the Cotillion will return with all its delightful figures, which offer an opportunity for coquetry in the selection of partners by the ladies which is usually a masculine prerogative. Many of these figures will be recognized as similar to the ones so often danced in the Paul Jones under the direction of a skilful leader. The favors offer a chance to display most charming taste in

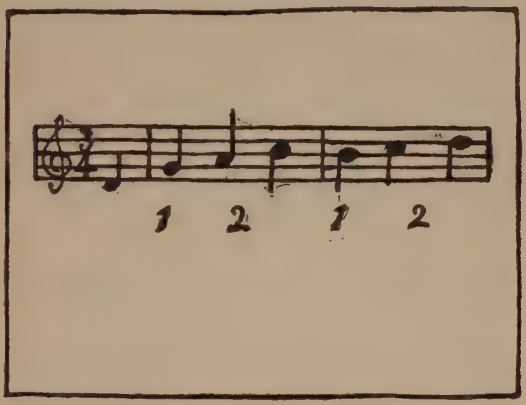
their selection and in former days the belle of the ball needed an extra carriage to take home her trophies after a brilliant cotillion. It also provides the hostess with an eager eye for novelties, an occasion for presenting a very intriguing and thrilling evening which will delight the eye and ear with the varieties of colors, figures, dances and music.

A brief chapter has been added on how to plan for an entertaining evening when each guest thoroughly enjoys all its pleasures and this also includes suggestions on small points of dancing etiquette so valuable in giving poise to the débutante or to one who has been long absent from the social world.

THE CANTER WALTZ

THE CANTER WALTZ

THE Canter Waltz has been revived and presents an opportunity to show the use of "direction" in the straight backward and forward series of walking steps.



1. THE CANTER WALTZ

Showing the count of 2 steps as against the 3 count of waltz time.

This dance is walking to waltz time but walking most quietly and gracefully. There are two steps to the three counts of music. Step forward on 1 and make the second step between the 2 and 3 count. Give the first step the accent, although the steps are almost of the same value. See Diagram 1.

It may, perhaps, help the student practising alone with the aid of the victrola to count 1-&, 2-&, 3-&, making the second step on the second &, until able to do the step smoothly.

THE VIRGINIA REEL

THE VIRGINIA REEL

Down through the centuries has come this jolly and inspiring dance in which all are expected to join, young and old, as the finale of the evening. While much more popular out of town than among the smart set it still retains its prestige in England where it has always been known as Sir Roger de Coverley, and when danced by officers in regimentals their swords are extended to form an arch over the lovely heads.

This dance especially appeals to many of the older guests and in the early part of the last century it was the honor and pride of the gallants of those days to execute fancy and novel steps in the figures which precede the reel. However, to-day in spite of its rollick-

ing tunes the figures are more sedately carried out although with plenty of vim and good cheer.

Where one wishes to have a quaint dance without the elaboration of the minuet which requires grace and skill the Virginia Reel will prove a charming means of showing off the colonial or middle of the last century costumes and its cheery music serves to enliven the audience.

The gentlemen select partners and escort the ladies to the right side of the room, usually at the left hand of the musicians facing the ladies. Thus when the couples turn to face the head of the room, where the music is usually placed, the ladies are at the right of the gentlemen. When guests of honor are present and placed at the opposite end of the room from the music, it be-

comes by their presence the head of the room during the dance.

Six couples may dance the reel but eight is a prettier number and while the number of couples participating may be unlimited, if more than twelve, it is wiser to divide them into two sections, both dancing at the same time. With too many couples in a set the dancers between the ends remain too long inactive and the dance becomes wearisome and looses its charming gaiety.

Sometimes when the number of couples is eight or ten and hardly large enough to divide into two sections, the form of the contra dance before the reel is changed and instead of only the couples at the end dancing, all dance the figure at the same time with their partners. This is often used with success at children's parties where the young-

sters may become restless if not constantly taking part.

The couple at the head of the room lead the dancing until the various movements of the reel place them at the opposite end and the second couple become the leaders. The gentleman of the leading couple always opens each figure with the lady of the couple at the opposite end of the line, and the leading lady repeats the figure with the gentleman from the opposite end of the line. This continues through the 6 figures to the second part called The Reel.

1

Fig. 1. Leader advances until he meets the lady from the opposite end of the line, both bow and walk backward to their places. His partner and hers repeat this figure.

Fig. 2. Forward and turn with right hands and return to places, other pair repeating.

Fig. 3. Forward and turn with left hands and return to places, other pair repeating.

Fig. 4. Forward and turn with both hands, returning to places, other pair repeating.

Fig. 5. This time the leader and opposite lady advance sufficiently beyond the turning point so that they pass each other back to back, approaching from the right side, returning to places and other pair repeating.

Fig. 6. Again the leader and lady advance as before but approach from the left side, passing back of each other and return to places, other pair repeating.

Music for this part is in 1-2 count to a measure and usually 4 measures are sufficient for the four first figures and 8 measures for the last two. However, if many couples

are standing in the lines more measures will be required or the dancers must move very quickly which may cause this charming dance to become a romping affair.

2. The Reel

The leading couple advances to the center and the gentleman bends his right arm to form an angle through which the lady places her arm bent at a similar angle and thus "link arms." They make a turn and a half around which brings the gentleman facing the line of ladies and his partner facing the gentlemen. Then they separate and linking arms with dancer in front of them, turn around and meet in the center. Again linking arms and turning half around, they link arms with the next dancer in line and so continue until all the dancers on the side lines have been turned. This results in the leading

couple being at the foot, so holding both hands they slide or "chassée" to their place at the head.

In turning partners use the right arms, and the left for the succeeding couples. If preferred the arms need not be linked but only the hand given when turning, but the form of "linking the arms" belongs more truly to the quaint old dance.

3

The leaders are now again at the head of the line and all turn to face forward. The leaders turning, lead down the outside of their respective lines followed by the other dancers and all clapping hands as they march.

When the place is reached where the end couple stood, the leaders join hands and form an arch through which the other couples pass,

separating and falling into line one after the other until the former end couple are now at the head of the room and so become leaders. The dance recommences between the end couples and is repeated through the reel until all the couples have been leaders once.

A very pretty English form varies a little in that after the leaders meet at the end of the set they all chassée to original places. Then all the other couples separating with raised hands form an archway through which the leaders pass to the end when all separating return to the sides and the dance recommences.

THE COTILLION

THE COTILLION

THE cotillion danced by all the guests with its variety of music and its brilliant whirl of color is returning to us with the revival of so many charming things of other days. This form of dancing was once so popular that the earlier dances of the evening were only a preliminary pleasure.

More planning is required than for the usual dance but the true hostess enjoys an opportunity to offer something intensely interesting and enjoyable to her guests which may also bring the added charm of a surprise.

The invitations are issued with the idea that an equal number of gentlemen and ladies will be present since the cotillion is danced by couples, so the wise hostess invites a few

extra men who dance "Stag" if there are sufficient to complete the number of couples. She also invites a young man of personality and tact to act as leader; and the young lady among those invited, whom he asks to lead with him, is also considered honored by the request.

The leader consults with his hostess some time before the date of the cotillion regarding the figures to be selected so that favors and accessories required may be provided. It makes a very enjoyable evening when the plan is for many favor figures with some simple ones with accessories danced by one or two couples, and a goodly number where six or more couples take part.

The favors may be very inexpensive, and ribbon and crepe paper novelties will form many of the most attractive ones. Two sets should always be provided for each favor

figure, one for the gentlemen and one for the ladies. These are usually passed in baskets or trays by the leader to the ladies and by his partner to the gentlemen. Favors which may be worn, such as pretty paper hats like flowers, paper butterflies, wands with streamers, floating ribbons and scarfs present the prettiest effects. It is, however, a charming thought to have at least one favor to treasure as a souvenir such as small trays for ashes or pins, a little box or dainty bag, or a small bronze paper weight. Breakable articles should not be selected as the broken particles ruin the dancing slippers and the floor, not only for dancing but for future use.

The same may be said of accessories as of favors, that colored scarfs and waving ribbons, gay parasols and handkerchiefs add to the interest and effectiveness of the figures. A list of the accessories should be made and

checked to see that all is in readiness in a place provided for them and the favors, which is easily accessible to the leader when the dance commences.

The gentlemen may ask the ladies to dance the cotillion, or partners may be selected by drawing numbers, or matching colored bows of ribbon. The numbers are duplicated and a single series placed in each basket which are passed to the ladies and to the gentlemen. Those drawing duplicate numbers dance together and as the chairs are often numbered in pairs, the same number shows the seats of the partners. When using bows of colored ribbon, there are twin bows of every color and shade and tint, but no more than two alike, and guests matching bows dance together.

The guests are seated around the sides of the room, forming a circle or oval, with the lady at the right of her partner and the

figures are danced in the center under the direction of the leader. The dancers may aid the leader very much by small courtesies, such as listening attentively when he gives directions, watching carefully the first set danced of any figure and returning quickly to their seats when he signals. It creates much confusion and is the height of rudeness to dance when not requested even if the figure seems prolonged and one wearies of inactivity.

The music plays an important part in the cotillion and the director may greatly aid the leader by his quick observation of changes in time, in the variation of music required, and attention to the signals. It will facilitate things if certain short bars of music are played each time when the dancers are to return to places. These bars open the cotillion and the leader and his partner dance about

the room before explaining the figure. This opening figure should be very simple until all have entered into the spirit of the affair and usually a favor figure is selected for the opening.

The leader signals to the music to cease while he explains the figure and then signals for it to continue. He then designates a number of couples, six or more for a favor figure who select new partners by presenting the favor to them. These favors may be given out by an older person if children are dancing or by a patroness if a subscription affair, or by the leader and his partner. When the leader signals all the dancers return to their places, the gentlemen escorting the ladies to their seats and returning to their partner. The leader continues to select other couples from the circle until all have participated in the figure, when he signals

for silence and explains the figure. The couples who open the new figures are selected from first one end of the circle and then the other and if many couples are present, sometimes those in the center are asked to commence the set.

With a small circle one selects more figures in which two or three play a part than when a large number of guests are present, and it is a clever idea at the end of these single figures to have all dance with partners for a few rounds. If one wishes to use figures of one or two couples, such as the Parasol or the Mirror, when many are present the leader may ask his partner to commence another set from the other end of the circle.

The success of a cotillion depends much on the planning of figures with regard to space for dancing and the number of expected guests.

COTILLION FIGURES

COTILLION FIGURES

1. Favor Figure

For an opening figure this is most successful when danced to the one step, since this dance is known to all. The leader and his partner each take a favor and dance around the room together. Then separating they seek each new partners to whom they give the favor and dance once around again. Then the new partners seek other partners with the same favor and so this continues quickly until all have enjoyed a whirl around within the circle.

2. The Cheat

1 couple dancing. Accessory.

The lady of couple leading selects four other ladies who form a line, standing side by

side. Her partner selects five other men and joining hands, first pass in front of the ladies and then around back of them, forming a second line but facing away from the ladies so that the two lines are standing back to back. At a signal from the leader they turn quickly to face each other and dance with the opposite. As there is an extra man some one will be disappointed in securing a partner.

3. The Parasol

1 couple dancing. Accessory

The couple selected dance around the room and the lady is seated in the center and given a parasol, preferably one of the gay Chinese paper ones. This she opens and twirls around gracefully over her head as she awaits her partner who brings two gentlemen to her. If she refuses the two selected, her partner seeks another pair and when one

meets with her approval, she rises to dance with him and gives the parasol to the other man who follows the dancing couple, endeavoring to hold the parasol over their heads. At a signal all return to seats and a new couple is selected.

4. The Fan

This figure is danced the same as The Parasol except that the discarded man fans the couple as he dances after them.

5. The Mirror

1 couple dancing. Accessories

The lady seated in the center of the room by her partner is given a hand mirror and a large silk handkerchief. Her partner brings up several men who, one by one, stand so their faces are reflected in the mirror. She passes the handkerchief over the mirror and

the rejected man takes his place back of her chair until she finds one who pleases, when rising, she lays the mirror on the chair for the next lady and dances with her selection. The rejected men find partners and all dance until signaled.

6. The Baby Doll

1 couple leading, 3 dancing. Accessories

The gentleman is given a large doll and leading his partner to the center of the circle, presents the doll to her. He selects three men who stand facing her. The lady and men advance, retreat, and advance, whereupon the lady gives the doll to one man and chooses another for the dance. The third man and her partners seek other ladies and all dance. The one receiving the baby doll must also dance with the doll in his arms.

7. The Candle of Will-o'-the-Wisp

1 couple dancing. Accessory

The leader designates a couple and the gentleman leads the lady to the center of the room and gives her a lighted candle in a candlestick which he receives from the leader. He then brings up three or more men who attempt to blow out the light. The lady holds the candle out of reach of all except the one with whom she wishes to dance. Her partner and the discarded dancers return to their seats.

8. Rounds of Threes

1 couple leading, 3 dancing

The designated couple dance around the room and the man selects two ladies and the lady two men, and form two circles of three each. At a signal the man passes under the

raised arms of his two ladies and advances to his partner who goes to meet him, leaving the other two men and ladies to dance together.

9. The Four in Hand

1 couple leading, 5 dancing. Accessories

The leader selects one couple, giving a harness to each. These harnesses are made of ribbon with extra bands separating into four sections so that four dancers may be driven abreast. Much amusement is caused by the tinkling of the tiny bells sewed across the front of the harness. The lady selects four ladies and her partner four men whom they drive about the room with much cracking of whips. When the teams reach the opposite ends of the room they break away and rush toward each other and all dance.

10. The Serpentine

1 couple leading, others dancing

The lady selects four or more ladies while her partner selects one man more than the number of ladies to be chosen. The ladies stand in line, facing the head of the room and about three feet apart. The men join hands with the leading man at the head who guides them in a serpentine line in and out between the ladies. At a signal each man strives to obtain a partner but the extra man failing to do so returns to his place.

11. The Flying Scarfs

2 couples leading, 4 dancing. Accessories

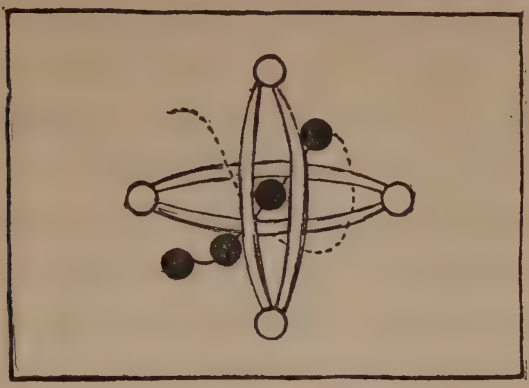
Two couples select partners and gather in the center of the room, where the leader gives them two colored scarfs tied together in the center. Each of the four gentlemen takes

an end of the scarfs in his left hand holding it high above his head. The couples then waltz, being careful to preserve an equal distance between them. At a signal all stop and the leader taking the scarfs they all dance to places.

12. The Mouse Trap

2 couples leading, 4 dancing. Accessories

Four colored scarfs about three yards long are provided and two couples selected who in turn choose new partners. Each lady takes the end of a scarf in each hand and stands opposite each other so as to form the corners of a square, crossing the scarfs in the center. There is a space between the four scarfs in the center which forms the trap. The gentlemen join hands to form a line and endeavor to pass under the scarfs without being caught, while the ladies try to trap them



4. The Mouse Trap

Showing the position of the ladies holding scarfs and the men in a line holding hands, striving to pass beneath the scarfs without being trapped.

between the scarfs. When one gentleman is caught the figure ends and all dance. See diagram No. 4.

13. The Windmill

2 couples leading, 4 dancing

Two couples seek other partners and form a windmill in the center of the room. The

men give right hands to new partners and cross hands with each other in the center. After all pass around once to the right, each lady advances to the gentleman in front who offers her his right hand and all promenade around again. This continues until the lady reaches the point of starting when she dances with the new partner to her seat.

14. The Butterflies

3 couples leading, others dancing. Accessories

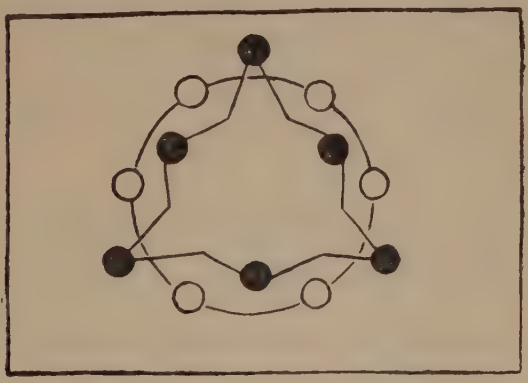
Three couples selected seek new partners. Each of the ladies receives a large butterfly of paper or gauze mounted on a long piece of wire, about three feet in length. The gentlemen receive short hand nets such as are used to catch insects and endeavor to catch one of the butterflies for a partner. When successful they dance together until signaled for the end of the figure. If all the

men have not caught butterflies when the signal is given they dance with the butterflies remaining uncaught.

15. The Arbor

3 couples leading, 6 dancing

The three couples selected, separate and seek new partners and join hands to form



5. The Arbor

Showing position of gentlemen holding hands and ladies dancing in a circle around them under their raised arms. The gentlemen in the circle face outward while the others face inward.

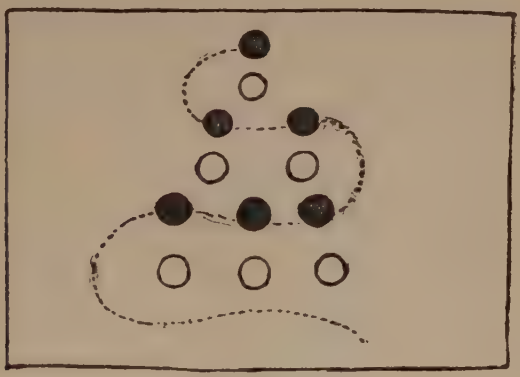
two circles of three couples each. The inner circle faces outward and both circles revolve in opposite directions and stop when signaled with a lady and gentleman opposite. The men now join hands, holding them high while the ladies joining hands hold them lower and pass under the arms of the men. The ladies circle through the space between the rows of men. At a signal the men lower their arms and then dance with the ladies just secured. See diagram No. 5.

16. The Pyramids

3 couples leading, 6 dancing

Three couples select new partners. The six ladies take places to form a pyramid with one lady for the point, two ladies stand three feet back of her and three ladies stand the same number of feet back of the two ladies.

The men join hands forming a line which first circles around the ladies and then commence to file past them, beginning with the



6. The Pyramids

Showing position of the ladies forming the pyramid with dotted lines indicating the line of gentlemen dancing around them until stopping in front of the ladies with whom they dance.

last three ladies, and continuing until the leader of the line is in front of the single lady when all dance with those opposite. See diagram No. 6.

17. The Zigzags

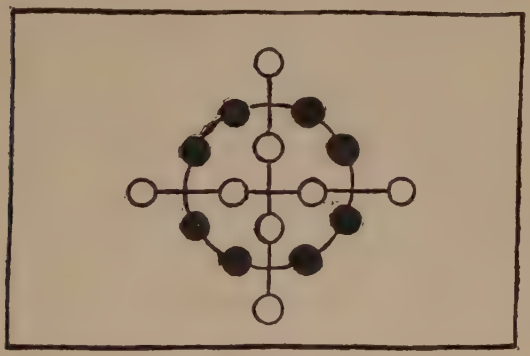
3 couples leading, 6 dancing

The three selected couples seek other partners and the first couple waltz to the head of the room, the other couples following, but stopping three feet apart. The head couple waltz in a zigzag course in and out between the other couples and stop three feet below the last couple. As soon as the leaders have danced past two couples, the second couple commences to waltz in and out and as they pass the second couple the third couple in the line commences to follow after. This is continued until the leaders are the head of the line when all waltz to their seats. The size of the dancing space controls somewhat the number of couples selected.

18. The Star and the Circle

4 couples leading, others dancing

Four couples waltz around. Then each couple selects a new partner and form two



7. The Star and Circle

Showing position of ladies forming a four-cornered star with a circle of men dancing around them.

lines of four couples which face each other. The four ladies of the two couples in the middle of each line cross hands, thus forming a windmill, and swing around completing

a circle to the right and then, changing hands, swing around to the left. The eight men now join hands forming a circle around the four ladies who continue to hold crossed hands. The other four ladies now advance and each gives her left hand to the right one of the ladies forming the windmill or star. This forms a star with a circle of gentlemen who swing around to the right beneath an arch of the uplifted hands of the ladies. At the signal they stop and dance with the lady opposite. See diagram No. 7.

19. The Trap
4 couples dancing

The leader selects four men and four ladies. They form two lines back to back. At the signal they turn to find partners in those back of them but the leader seizes

this opportunity to obtain a partner, so one of the men is apt to be without a lady and returns to his seat. The leader after the first set may select another man to carry out the same figure for him.

20. The Ninepins

6 couples leading, 3 extra men. Accessories

The leader selects six couples and four extra men. The ladies form in a line opposite to the line formed by the men, with about ten feet of space between. The ladies are provided with large rubber balls which they bowl at the gentlemen ninepins, directing the ball toward the dancer they prefer. As there are more men than ladies they seek to catch the ball and dance with the thrower. The men without partners invite more couples and also three extra ladies who form

in lines as before, but this time the men roll the balls. Since there is an even number this time the figure ends and the leader commences a new one if desired. However, if one wishes to continue the figure, the three remaining men select six extra ladies besides the couples chosen instead of only three, and after the figure is finished there remain three extra ladies without partners, so they select new couples and extra men for a new set.

21. The Pursuit

6 couples and 4 extra men dancing

Six couples are selected and four extra men and music with a quick and lively air should be played. It is the privilege of any partnerless man to tap on the arm any man dancing, who at once releases his partner to the newcomer and seeks another in the same

manner. This is similar to the Memphis Tapping described on page 140 and continues until stopped by the leader's signal or until each man has secured his original partner.

22. The Grab Bag

6 couples leading, others dancing. Accessory

A fancy bag is provided with cards bearing the names of the ladies dancing. The leader calls six or more couples to the center of the room, where they separate, the ladies to find new partners and the men to draw cards from the bag, when they seek the owner of the name as a partner. If any lady's name is drawn and she is already dancing the gentleman returns to his seat. This figure continues until all the men have drawn names from the bag.

23. The Scissors

6 couples dancing

Six couples are selected and after dancing once around the room, the ladies form in a line with three facing one way and three the other and join hands. The men form a similar line and cross hands in the center so that three gentlemen face three ladies on either side of the center and there are also two lines of ladies and gentlemen facing each other. All forward and back and forward and dance with the one opposite. Care should be taken to keep the lines straight that the effect of opening and closing a pair of scissors may be marked.

24. The Forfeits

Danced by numerous couples

The leader passes around a tray or basket, receiving from each lady some small article

such as a ring, a brooch, a dainty handkerchief or fan. The receptacle is then held by the leader's partner in the center of the room while the gentlemen seek for a forfeit and hunt for the lady who contributed it, dancing with her when the signal is given to stop. All may be called to dance this.

25. The Basket

All dance

Any number of couples or all the dancers may take part in this figure. All waltz until signaled, when the ladies form a circle in the center of the room, joining hands and facing inward and circling to the left. The men form a similar circle around them but moving to the right. At the signal they pause and the men still holding hands pass under the raised arms of the ladies. When the men

have passed through, the ladies lower their arms, making a basket. All circle to the right and then again to the left and at the signal each man dances with the lady on his right.

26. The Cat and the Mouse
All dancing

All dance until the leader signals and all the ladies except one form in two semi-circles at each end of the room, closing in to about five feet back of the circle of men. The men are asked to form a circle around the lady with the exception of one who is asked to wait outside. It is his pleasant duty to catch the pretty mouse inside by passing under the arms of the men who do everything they can to prevent his success but allow the lady to escape at will. The lady, however, cannot go beyond the semi-

circles. If he is successful, the lady becomes his partner and all join in a general dance. If unsuccessful, the leader signals and he takes his place with the semicircle of ladies and another pursuing cat is appointed.

27. The Promenade
All dancing

One couple makes a promenade, the leader and his partner may act as the leading couple, and halfway around the circle they select another couple who follow them. After another half round they choose a third couple and suddenly turning around go in the opposite direction to seek a fourth couple. They continue this selection of couples until all are promenading. A clever leader may add much to the figure by sudden turns, or march directly across the room so that

all are on the alert for the next choice. A huge circle is formed and the grand chain is commenced. Halfway around the signal is given and all dance with those opposite.

28. The Finale
All dancing

All form a circle of couples with the leader and his partner in the center. They waltz around once to the right while the circle dances around to the left. At a signal all pause and the lady leaves the ring while the leader selects a new partner, this time waltzing to the left and the circle moving to the right. Once around the leader signals, all pause and he leaves the ring. The lady selects another partner, thus continuing until only three or four couples are left who then join in the dancing. This is an excellent

figure to use at the end of the evening. If the circle is very large and the selection prolonged, the leader may ask another couple to join them so that when he and the other man leave there are two ladies remaining to seek new partners.

THE LATEST FOX TROT STEPS

THE LATEST FOX TROT STEPS

NO. 1

In this step the man begins a few of the combinations with his left foot, while other variations are begun with the right foot. Usually I advise men to always begin a new step or dance with the left foot and never with the right. But if one is an advanced dancer and capable of doing intricate steps, he need not observe rules which are laid down for the average person. An exceptional dancer may dance backwards, against the line of direction, while the beginner must always go forward in order that he may guide properly. Experts need no rules.

One of the innovations of this step is the half-open position.

Man's Part

Begin with the right foot and take four long walking steps directly forward, 1, 2, 3, 4.

On the 5th count take an exceptionally long step forward on the right foot.

On the 6th count cross the left foot behind the right, but do not place any weight on this foot.

Note that the action of the 5th and 6th steps makes a decided pause, with the weight on the right foot.

(For the position of the feet on the 6th count see the diagram of this step.)

Then take a long step directly backward on the left foot, resting on this foot for two counts, 7, 8.

5
6
4
7,8
3
2
L
R
START

NO. 2

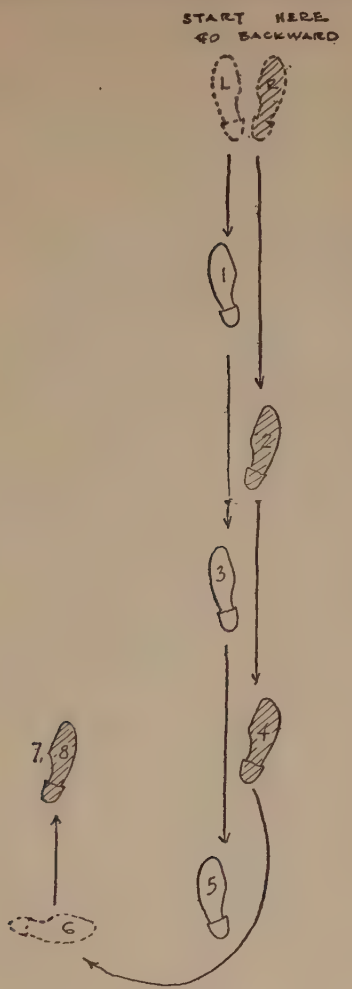
Lady's Part

Begin with the left foot and take four long slow walking steps directly backward, 1, 2, 3, 4.

On the 5th count take an exceptionally long step directly backward on the left foot.

On the 6th count cross the right foot behind the left foot, but do not place any weight on the right foot. See the diagram.

Take a long step directly forward on the right foot, holding the weight there for two beats, 7, 8. Either poise the left foot with toes on the floor or lift this foot about three inches off the floor.


START HERE
GO BACKWARD
L
R
1
2
3
4
5
6
7
8

Man's Part

This step consists of two pivot steps which are used to make a half turn and two slides to left.

1. Step forward on your left foot, turning a quarter of the way to left.

2. Take a long step backward on right foot, pivoting one quarter of the way to the left on the right foot.

3. Slide the left foot toward your left.

And. Draw right foot up to the left.

4. Slide the left foot to your left, continuing the turn to your left.

And. Draw right foot up to left foot.

Note that the slide steps (3, and, 4, and) are done very quickly.

To make this step look effective, repeat the entire movement two or three times in succession. This is without question the most attractive-looking turn of the season.

4
AND
3
AND
2
1
L
R
START

NO. 3

MAN'S PART

1. Step forward on left foot, at the same time extending the right foot as far forward as it will go, pointing this foot downwardly, but do not place any weight upon it. Count the right foot, which is extending in front, as No. 2.

2. (See above.)

3. Take a long step directly backward on right foot.

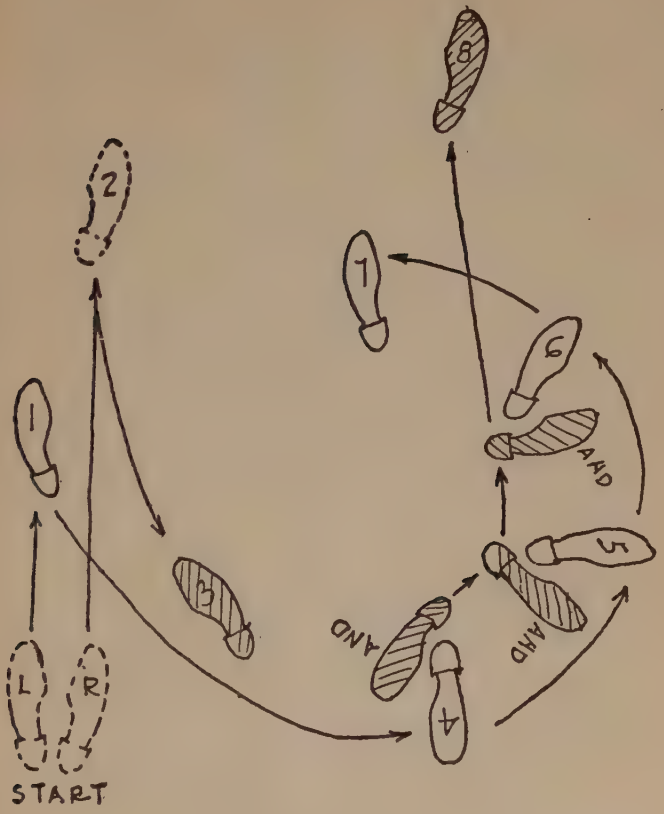
4. Slide the left foot to your left, turning to your left. (See diagram.)

AND. Quickly draw right foot up to No. 4.

5. Quickly slide left foot to left, continuing the left turn.

AND. Quickly draw right foot up to left.

6. Again take a quick slide with the left foot to your left.


8
2
7
6
1
AND
3
AND
AND
5
L
R
4
START

And. Draw the right foot up to the left foot.

7. Take a slow step to your left so that you will be facing in the same direction as when you started.

8. Take a long, slow step forward on the right foot.

Note that the sliding steps, on which you turn to your left, are done very quickly. The lead is taken with the left foot, using your left foot to propel yourself around while making the turn to the left.

NO. 4

In this step the man starts with his right foot. It is customary for the man to begin with his left foot, but the advanced dancer may take liberties.

1. A slow walking step directly forward with right foot.

2. A slow walking step forward on left foot.

3. A quick step to right with right foot.

AND. Quickly draw the left foot up to the right foot.

4. A quick step forward on left foot.

5. A slow step forward on left foot.

6. A slow step forward on right foot.

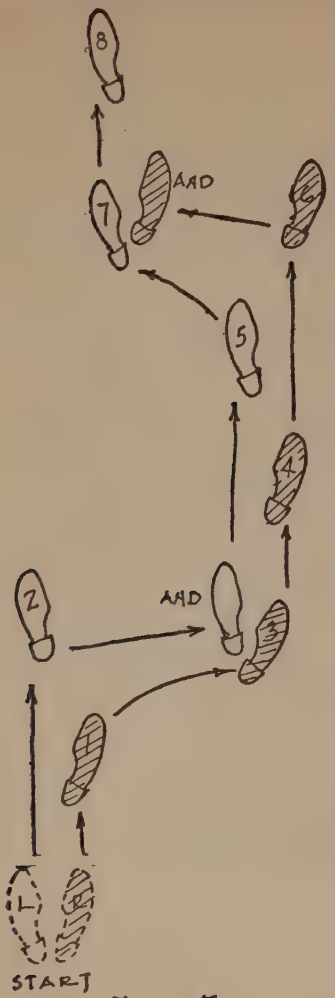
7. A quick step diagonally toward left with the left foot.

AND. Quickly draw right foot up to left.

8. A quick step forward on left foot.

Repeat the entire movement of eight counts.

The toddle movement is used on all the slow steps.


8
AND
7
6
5
4
AND
2
3
1
START

NO. 5

LADY'S PART

1. Begin with the left foot and walk backward slowly.

2. A slow walking step backward on right foot.

3. A quick step diagonally backward toward left.

AND. Quickly draw right foot up to left.

4. Quickly step backward on left foot.

5. A slow step backward on right foot.

6. A slow step backward on left foot.

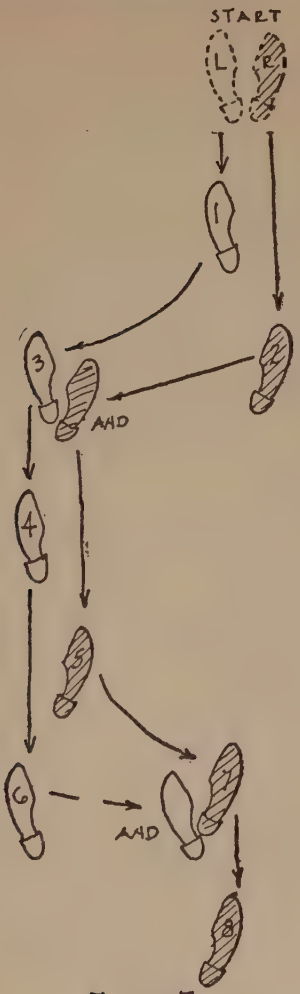
7. A quick step diagonally backward toward right with right foot.

AND. Quickly draw left foot up to right foot.

8. Quickly step backward on right foot.

Repeat the entire movement of eight counts.

The toddle movement is used on all the slow steps.


START
L
R
1
2
3
AND
4
5
6
AND
8

NO. 6

MAN'S PART

1. A slow step forward with right foot turning a quarter to right.

2. Quick step with left foot toward left side.

AND. Quickly draw right foot up to left.

3. Slow step backward on left turning toward left.

(The movement, 4, 5 and 6, is a repetition of 1, 2 and 3.)

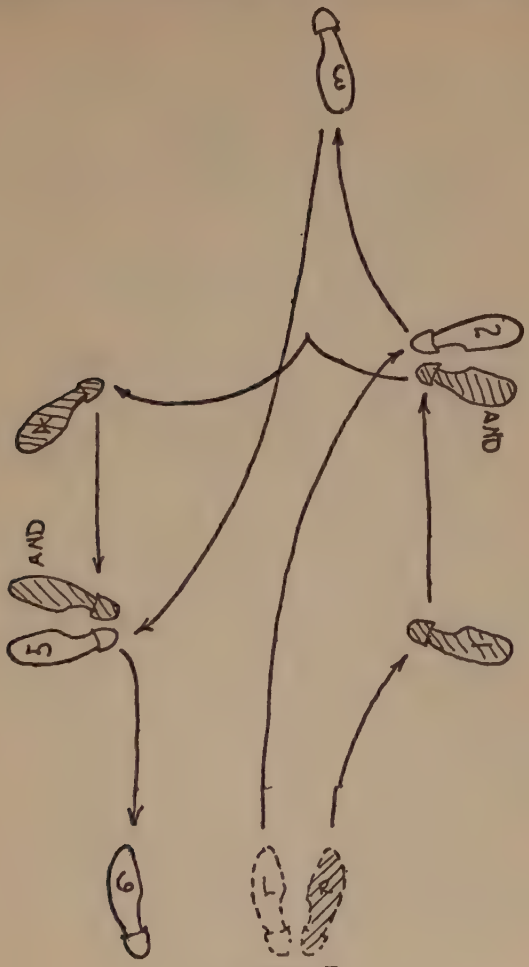
4. A long, slow step forward on right foot turning to right.

5. Left foot quickly to left side.

AND. Quickly draw right foot up to left.

6. A long, slow step backward on left foot turning to left.

Repeat the entire movement of six counts.


3
2
AND
AND
5
6
L
R
START

NO. 7

LADY'S PART

1. Slow step backward on left foot turning toward left.

2. A long, quick step to right side with right foot.

AND. Left foot up to right quickly.

3. Slow step forward with right foot turning one-quarter to right.

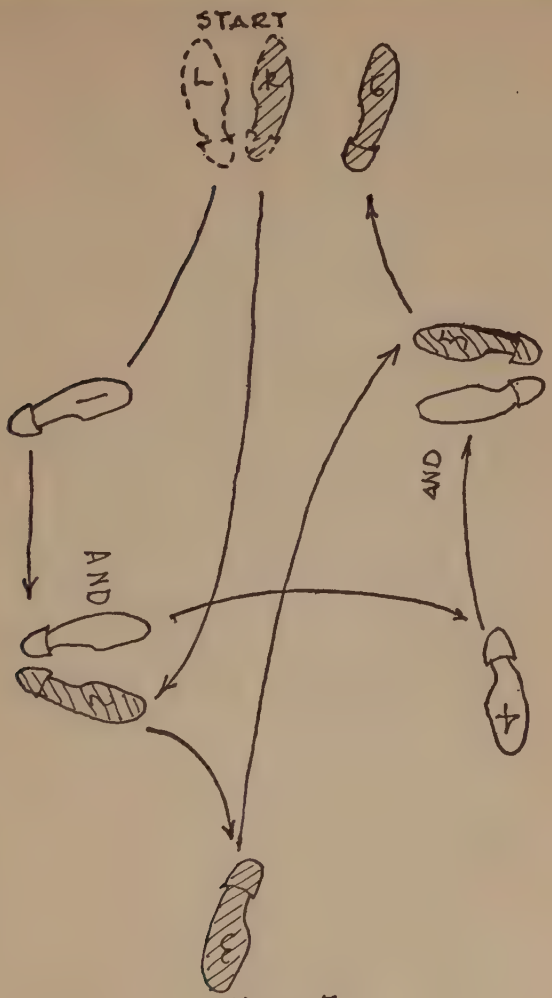
(The movement, 4, 5, and 6, is a repetition of 1, 2 and 3.)

4. Step back slowly on left foot turning a quarter to right.

5. With right foot a long, quick step to right side.

AND. Quickly draw left foot up to right.

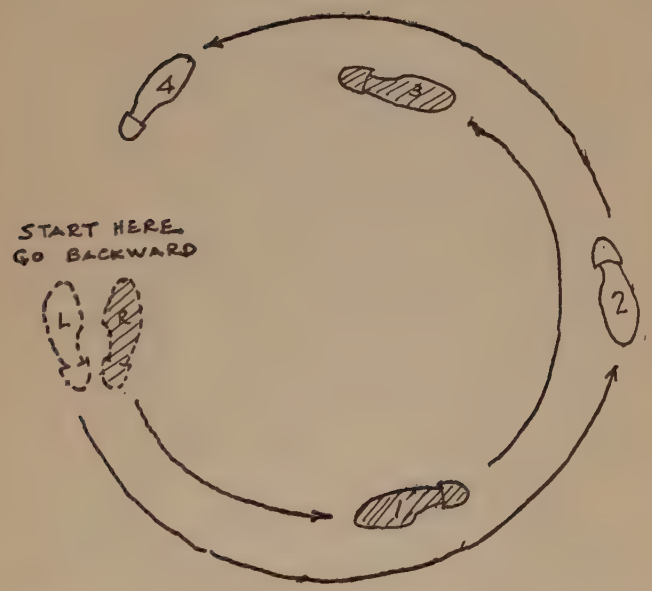
6. A long, slow step forward on right foot turning a quarter to right.


START
L
R
AND
AND

NO. 8

Lady's Part

The lady's part is comparatively easy. She begins with the right foot and takes three long, quick running steps backward, turning to left in a circle. On the 4th count take a long, slow walking step backward on left foot. See the diagram.


START HERE
GO BACKWARD
L
R
4
3
2

NO. 9

MAN'S PART

Study the diagram and note that during this pivot the man's left heel is stationary. The left foot acts as a hub of a wheel, while the right foot acts as the rim. The man uses his right foot to propel himself in making this novel turn to the left.

To begin, step forward with the left foot turning a quarter to left. This is the beginning of three long but very quick steps.

2. A quick step with right foot turning to left.

3. Shift weight to left foot, turning on left heel to left. This completes the third quick step.

4. Take a long, slow step with right foot.

Repeat the entire movement, but instead of taking a step forward on the left foot for

1
3
L
R
START HERE

the first count, simply turn on the heel of the left foot, pivoting about a third of the way to left. The other three steps are the same as described above. The entire movement should be done about four times in succession.

THE NEW WALTZ STEPS

THE NEW WALTZ STEPS

VARIATION NO. 1

MAN'S PART—COUNTERPART FOR LADY

1, 2, 3. Step backward on the left foot, holding the weight on this foot for three beats.

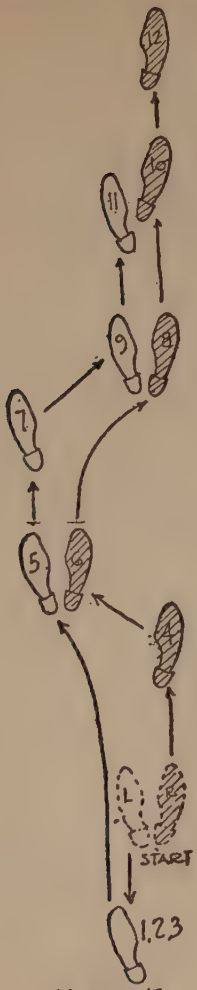
The balance of steps (4 to 12) are done quickly. A step is given to each beat of the Waltz music.

4. Step forward on right foot.
5. Left foot diagonally forward to left.
6. Draw right foot up to left.
7. Step forward on left foot.
8. Right foot diagonally to right.
9. Close left foot up to right.
10. Step forward on right foot.
11. Draw left foot up to right.

12. Step forward on right foot.

Remember again that after the first step, which is given three beats, the balance of the steps are done very quickly.

Repeat the entire movement twelve counts.


START
1.23

VARIATION NO. 2

MAN'S PART—COUNTERPART FOR LADY

1. Step forward on left.

2. Step forward on right.

3. Step forward on left.

4. Begin a right waltz turn by stepping forward with the right foot.

5. Left foot to left side of right.

6. Draw right foot up to left.

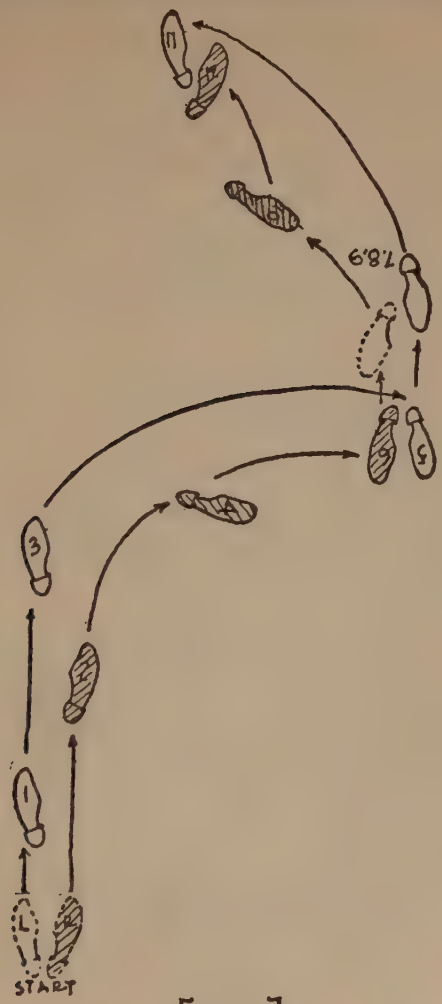
7, 8, 9. Step backward on left foot, holding the weight on this foot for three beats. At the same time draw the right foot up to the left, but do not place any weight on the right foot.

10. Step backward on right foot to begin a left waltz turn.

11. Place left foot to the left side of right foot.

12. Draw right foot up to left.

Please note that with the exception of 7, 8, 9, all the steps are done *quickly* to waltz music.


7,8,9
START

VARIATION NO. 3

MAN'S PART—COUNTERPART FOR LADY

The first six steps are used to make a three-quarter left waltz turn. Note that at the completion of the 6th count you are ready to go sidewise to your left, in the line of direction.

The diagram describes fully in detail the waltz turn in six steps.

7, 8, 9. Step directly sidewise to your left on the left foot. Draw the right foot up to the left, but do not place any weight on the right foot.

10. Quickly cross right foot over left going to left.

11. Step quickly with left foot to left.

12. Draw the right foot up to left foot, weight on right.

Note that with the exception of 7, 8, 9 all of the steps are done very quickly to waltz music.

DO NOT HOLD THIS DIAGRAM IN YOUR HAND, BUT PLACE IT ON A TABLE TO THE RIGHT OF YOU.

VARIATION NO. 4

Man's Part

Begin with left foot and walk straight forward three long quick steps, counting LF 1, RF 2, LF 3.

(Note that these three steps are done very quickly and smoothly and take one measure of Waltz time—Three beats.)

After the third step, quickly place the right foot about ten inches to the right of the left foot and hold the weight on the right foot for three counts. (Count 4, 5, 6.) While the weight is on the right foot, close LF to right *without* placing any weight on left. Repeat the entire movement of six counts, beginning with left foot.

Lady's Part

Begin with the right foot and walk backward three long quick steps, counting, RF 1,

LF 2, RF 3. (Note that these three steps are done very quickly and take one measure of waltz time—three beats.) On the count of four quickly place the left foot about ten inches to the left of the right foot and hold the weight on the left for three beats, counting 4, 5, 6. While the weight is on the left foot, close RF up to left without placing any weight on the right foot. Repeat the entire movement of six counts beginning with right foot.

VARIATION NO. 5

Man's Part

Beginning with left foot, take a short, slow step directly forward. Hold the weight on that foot for three beats of the music. Count 1, 2, 3, while the weight is on the left foot.

Then do a Forward Waltz Movement, beginning with the right foot. (See diagram.)

Note: To give your dancing more expression when doing the first step of three counts, place the weight on the left foot on the first beat, then rise up high on the toes of the left foot on the second count, and lower the weight on the left foot on the third count. This rising up on the toes gives you a graceful motion and is much more pleasing than simply standing without motion on one

foot for three beats of the music. Practice rising up and down on the left foot.

To repeat, step forward with the left foot.

Lady's Part

Beginning with the right foot, take one long slow step backward. Hold the weight on that foot for three beats of the music. Count 1, 2, 3, while the weight is on the right foot.

Take a Backward Waltz Movement of three counts beginning with the left foot.

Repeat the entire movement of six counts.

Read the note in the man's part. Practice rising on the right foot.

VARIATION NO. 6

Man's Part

Step forward with left foot and hold the weight on that foot for three counts.

Then, with the right foot going forward, do the Right Waltz Movements, nine counts.

Note that there are three counts in the first paragraph and that the Right Waltz Turn in the second paragraph has nine counts. This makes a total of twelve counts, or four measures of Waltz Music.

Repeat the entire movement of twelve counts.

Give not less than one hour's practice to this step.

While holding the weight on one foot, the other foot is either at the side or behind the foot carrying the weight.

Lady's Part

(Whenever Waltz steps are used, simply learn the man's part and you will have no difficulty in following a partner. The Waltz steps are the same for both the lady and gentleman.)

Step backward with right foot holding the weight on that foot for three counts.

Begin with left foot going backward and do the Right Waltz Turn or the Backward Waltz movement for nine counts.

The two above paragraphs make a total of twelve counts of four measures of Waltz music.

Repeat the entire movement of twelve counts.

VARIATION NO. 7

MAN'S PART

1. Step forward on the left foot and hold the weight on that foot for three beats of the music. While the weight is on the left foot, you swing the right foot in front of you.

2. Quickly slip backward on the right foot, holding the weight on it for three counts. While the weight is on the right foot, swing the left foot backwards.

3. After mastering the first two paragraphs above, complete the step by taking two Forward Waltz Movements totaling six counts.

Repeat the entire step. Step forward on the left and swing the right forward. Then step backward on the right and swing the

left backward. Complete the step by taking two Forward Waltz Movements.

Lady's Part

(*Read the Man's Part Carefully*)

1. Step backward with the right foot, holding the weight on that foot for three counts. At the same time swing the left foot backward.

2. Step forward with the left foot and hold the weight on that foot for three beats. At the same time swing the right foot as far forward as possible.

3. Complete the movement by doing two Backward Waltz Movements totaling six counts.

Repeat the entire step.

VARIATION NO. 8

Man's Part

1. Step forward on the left foot and hold the weight on that foot for three beats of the music. As you take this step on the left foot, let the body swing forward. (The right foot is brought up to the left, but no weight is placed on the right foot.)

2. Take a long step backward with the right foot, and hold the weight on that foot for three counts. (The left foot is brought up to the right, but no weight is placed on the left.)

(Note that by stepping forward with the left foot and then stepping backward with the right, you do a rocking movement. The body sways forward, then backward. Each step is given three beats of the music.)

3. The step is completed by taking two

Forward Waltz Movements beginning with the left foot. The Forward Waltz Movements take six counts and you finish with the weight on your right foot.

Repeat the entire step. (Rock forward on left, rock backward on right, then take two Forward Waltz Movements on six counts.)

Lady's Part

Step backward on the right foot and hold the weight on that foot for three counts. (At the same time draw the left foot up to the right without placing any weight on the left foot.)

Step forward on the left foot and hold the weight on that foot for three counts. (Draw the right up to the left without placing any weight on the right foot.)

Take two Backward Waltz Movements

beginning with right foot. The Backward Waltz Movement takes a total of six steps so that you finish with your weight on the left foot.

Repeat the entire movement, beginning with right foot.

VARIATION NO. 9

Man's Part

1. Step forward on the left foot, turning on the ball of the left foot a quarter turn to the left. This step is given three counts. As you are making the quarter turn on the left foot, swing the right foot in front. Remember that the foot which swings is lifted off the floor and does not carry any weight.

2. Step backward on the right foot and on that foot turn another quarter of the way round to the left. This step is given three counts. At the same time that you are stepping backward with the right foot and turning a quarter of the way to the left, swing the left foot as far backward as it will go. (Note that when you swing your foot backward, it is lifted off the floor.)

The above two paragraphs complete only a half turn. Therefore, to make a complete turn, the above will be repeated in the next two paragraphs.

3. Step forward on the left foot, turning on that foot a quarter to the left, and at the same time swing the right foot far forward, lifting it off the floor.

4. Step backward with the right foot, turning a quarter to the left, and at the same time swing the left foot as far backward as it will go. Note again that the left foot does not carry any weight.

(After completing four steps, each making a quarter turn, you should face the same way as at the start. Remember that each step was given three beats of the music.)

The above step is the most fascinating of all Waltz turns. To do it with ease and

abandon requires not less than one hour's good practice. This variation may seem difficult at first, but it is really very easy if you master the preceding lesson.

The Lady's Part is exactly the same as the man's.

THE FRENCH TANGO

THE FRENCH TANGO

THERE are so many variations of the Tango and so many different names for the same steps, that the more one studies the Tango, the more confusing does it become.

Inasmuch as I did not originate the Tango, I secured my information for this course from the most prominent foreign authorities. I found that they all taught more or less the same steps but attached to them different names.

After making an exhaustive study of the Tango, I have come to the conclusion that there is no decided difference between the so-called French Tango and the Argentine Tango. The Tango originated with our Latin-speaking friends. The French later

took it up, and because it was more suitable to their temperament than any other dance, the Tango became extremely popular.

Since we express ourselves in the way we dance, it was not to be expected that the French should have done the Tango in the same way as the Argentines. As a result, the Tango underwent a few changes in the hands of the Parisians. However, the French people are to be credited for simplifying the Tango and making it more suitable for use in the ballroom. Fundamentally, however, the Argentine Tango has not changed. It has simply been modified and most of the extreme steps, which were too complicated for use in the ballroom by the average person, were eliminated.

You must not lose sight of the fact that the Tango is a South American dance and

that when learning the Tango, we should first of all master the foundation steps which were given to us by the Argentines.

In this course I have presented the foundation steps and the most popular variations. I have given them the name by which they are most commonly known. In my ten years of dancing the Tango in New York, I have never found two teachers who danced the Tango in the same way or who called the same steps by the same names. A few insist that the man must begin the Tango with the right foot. Other prominent teachers are equally insistent that because American men start each new step with the left foot, we should also start out dancing the Tango by commencing with the left foot. It is now considered correct to begin a new step with either foot; there is no set rule.

Then again a few authorities claim that

the Tango should be a sequence dance and that all figures should be arranged in counts of eight or sixteen measures. And there are others who say the Tango should be danced in the same way as a Fox Trot, without regard to sequence of steps.

Since dancing the Tango is not a matter of life and death, we should not take these questions too seriously, but bear in mind that any dance should be indulged in for pleasure and should not be a burden. The Tango should be danced in the easiest and most comfortable way. At present, Tangos are being written in a very irregular manner. Some melodies have fourteen measures of music in one strain and sixteen measures in another. So that if one is too methodical in his dancing he will find himself out of time with the music quite frequently.

Sequence dances have long ago passed out

of the ballroom. Do the steps in the order most convenient.

In this course I have suggested ways of doing the Tango so that you finish each musical strain in the most effective manner without having to carry in mind sixteen counts.

Perhaps the older dancing teachers, who have become set in their ways, will criticize me severely for having strayed from the beaten path. But I believe that simplifying the Tango and avoiding technicalities will go a long way toward popularizing this most fascinating of all dances.

In this course I have given only the steps which are at present popular in the better class ballrooms of New York. Such old favorites as the Scissors step and the Grape-Vine and others are not included because they are not being danced. The many frills and

intricate steps that made the Tango difficult and therefore unpopular have been purposely omitted. All of the steps in this course are suitable for use in any ballroom and may be quickly learned by even the veriest beginner. Many of the steps may be used for exhibition purposes.

The Tango Tempo is similar to the Fox Trot but very much slower. Because of the increasing popularity of the Tango, the leading phonograph companies, including the Victor, Vocalian and Columbia, have recently issued several good Tango records which may be had at any phonograph shop.

The distinctive feature of the Tango—that which makes it more fascinating than the Fox Trot—is the unique manner of dancing. Although the steps are similar to those in the Fox Trot, the "swing" or "atmosphere" of the Tango, the manner of walking—carry-

ing oneself in a certain way distinguishes the Tango from the ordinary dance. This peculiar swing or atmosphere may be easily mastered by acquiring a certain inflection in walking and by learning the proper body motion when dancing the Tango.

NO. 1

This is perhaps the most commonly used step in the Tango. It is another one of those steps in which the man begins with his right foot.

Whenever the description of the lady's part is not given it is understood that the same steps are also used by the lady. Ladies are therefore advised to learn the man's part wherever the description of the lady's part is not given.

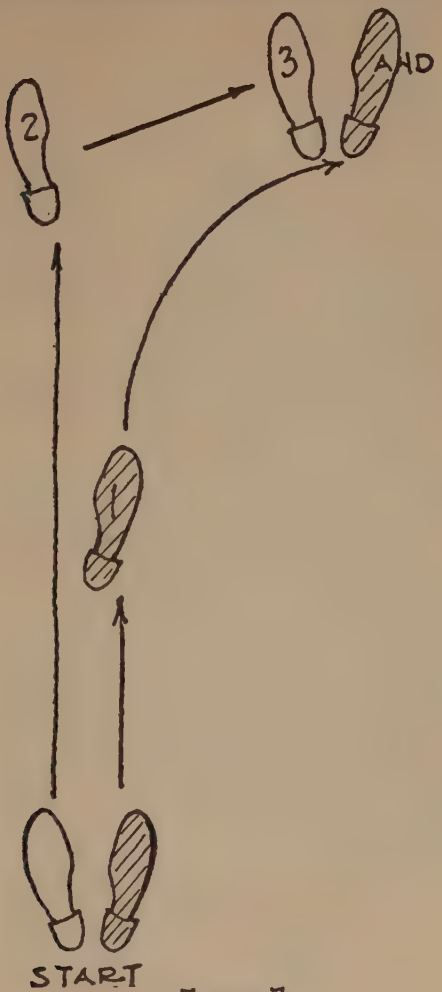
1. Beginning with the right foot, take a long, slow step directly forward.

2. Step quickly forward with the left foot.

AND. Step quickly forward diagonally to right with right foot.

3. Quickly draw the left foot up to the right.

Study this description and diagram carefully and practice this movement for at least a half hour.


2
3
AND
START

NO. 2

This step is just the opposite of the No. 1. When doing the backward movement, the man begins with his left foot.

1. Take a long, slow step directly backward with the left foot.

2. Step back quickly with the right foot.

AND. Step quickly backward, diagonally to left with the left foot.

3. Quickly draw the right foot up to the left foot so that the heels are together and pause for less than a half second.

Practice this movement for at least half an hour.

START
1
2
AND
3

NO. 3

In the Tango the Left Waltz turn (Waltz Corte) is done very quickly. There is a pause at the end of each Waltz movement of three counts. You pause at the end of the third step and at the completion of the turn —the sixth step.

Please note that the Waltz turn is used only when turning to the left. *We do not use Waltz turns in the Tango when turning to the right.*

As the Left Waltz turn is generally used about ten times during each dance it is most important that you become thoroughly familiar with it. The left Waltz turn is perhaps the most important foundation step in the Tango.

The lady's part is exactly the same as the man's.

6
5
4
3
2
1
L
R
START

NO. 4

In this step the man dances sidewise toward his left, his left side toward the line of direction. His back is to the center of the room; the lady faces the center of the room. When dancing this step it is necessary for the dancers to stand a few inches apart in order to allow room for them to cross their feet in front of one another.

MAN'S PART

1. Take a long, slow step directly to your left side in the line of direction.

2. Quickly cross right foot over the left foot, placing the right foot toward your left side. (See diagram.)

AND. With the left foot step quickly toward your left side.

3. Quickly draw the right foot up to the left foot. That's all.

Repeat, going around the room until you can do it perfectly.

Lady's Part

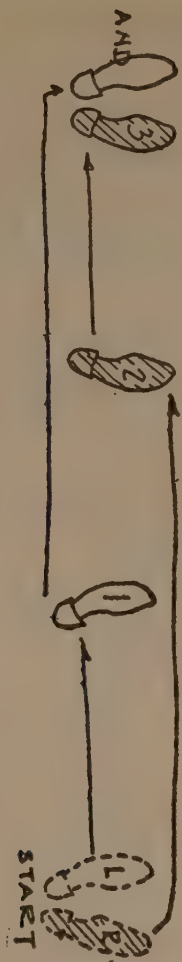
1. Beginning with the right foot take a long, slow step directly toward your right side.

2. Quickly cross the left foot over the right foot, placing the left foot to the right side of the right foot.

And. Quickly place your right foot toward your right side.

3. Quickly draw the left foot up to the right foot, heels together.

Please note that all the steps are taken sidewise. The man goes toward his left while the lady advances toward her right, both going in the line of direction.


END
3
2
1
START

NO. 5

Note that this is simply a walking movement using the long, slow steps, the heels touching the floor while walking.

Man's Part

Beginning with right foot take four long, slow walking steps directly forward. On the fourth step the left foot is brought up to the right into first position, the heels touching, but no weight is placed on the left foot.

Lady's Part

The lady begins with the left foot and walks directly backward three long steps. On the fourth count she places her right foot behind the left into first position, the weight remaining on the left foot.

NO. 6

Man's Part

1. Step directly backward on left foot, turning the body a quarter of the way to right.

2. Step forward on right foot, turning a quarter of the way to right.

3. Step backward on left foot, turning a quarter to right.

4. Step forward on right foot, turning a quarter to right.

Lady's Part

The lady's part is exactly the opposite of the man's.

1. The lady begins the right pivot turn by stepping forward on the right foot, turning a quarter of the way to the right.

2. Step backward on left foot, turning a quarter to right.

3. Step forward on right foot, turning a quarter to right.

4. Step backward on left foot, turning a quarter to right.

NO. 7

Whereas this rocking movement may be done forward, the man usually does it while going backward.

The rocking movements must be done quickly. The lady's part is exactly the same as the man's. When he goes backward, the lady goes forward.

1. Take a long quick step backward on the left foot.

And. Without moving your feet, quickly shift the weight forward to your right foot.

2. Shift the weight back to the left foot without moving your feet out of place. Pause for less than a half second.

3. Take a long, slow step backward on right foot.

And. Quickly shift the weight forward to left foot.

4. Quickly shift the weight back to the right foot.

Note that the shifting of the weight, which forms the rocking movement, is done very quickly. Also note that during the process of rocking, the feet do not move out of place, but the entire body moves backward, forward, then backward. This forms the rocking movement.

THE BALLROOM CHARLESTON

THE BALLROOM CHARLESTON

By Betty Lee

THE Charleston steps are founded upon a certain basic movement. In order to master this particular movement it is necessary to master the following four stages.

FIRST STAGE

The lady's part is the same as the man's.

Begin with your feet together and your toes pointing outwardly as in Figure No. 1.

1. On the first count, spread the heels apart so that the toes come together and touch one another, as in Figure No. 2.

2. On the count of two, bring your feet back to the original first position, as in Figure 1. That's all. Repeat the above.

Read the above *carefully* because the basis of the Charleston is simply the turning out and turning in of the heels. If you practice the basic movement for about an hour you will be able to master all the interesting and "tricky" steps easily and quickly.

After spending at least an hour practicing the above, you may go on. Otherwise, for your own good, please go back to the first stage and time your practicing. When spreading the heels apart on the first movement, be sure that the toes touch one another.

Second Stage

A. Begin with your heels together.

B. On the count of 1, twist the heels outwardly, at the same time lift the right foot off the floor.

FIG. 1

STARTING POINT

SPREAD HEELS APART ON FIRST COUNT.

BASIC CHARLESTON ACTION

ON THE FIRST COUNT SPREAD HEELS APART BRING HEELS TO— GETHER ON 2ND COUNT

C. On the count of two, bring the heels together.

Repeat the above. Remember that when you lift the right foot off the floor, the heel of the right foot should be turned outwardly and the toes in (pigeon-toed). The knees should touch when you lift the right foot off the floor.

Note that the second stage is the same as the first stage, except that the right foot is lifted from the floor when the heels are turned outwardly. Because you will find it rather difficult to lift the right foot and at the same time turn *both* heels outwardly, practice the second stage for not less than thirty minutes.

Third Stage

Begin with your heels together and toes pointing outwardly, as in Figure No. 1.

a
BEGIN
THIS POSITION
b
RIGHT FOOT
OFF FLOOR
c
FINISH

On the first count, *turn* the heels outwardly and the *toes inward*, at the same time lifting the *left* foot off the floor.

On the second count, bring the feet together as in Figure No. 1.

Note that this exercise is similar to the *Second Stage*, except that you lift the *left* foot off the floor instead of the right.

Fourth Stage

This is a combination of the second and third stages. Begin with heels together and toes out as in Figure No. 1.

On the first count, twist the heels outward, and at the same time lifting the right foot off the floor.

On the second count, bring the feet back into first position, as in Figure No. 1.

On the third count, turn the heels out

again and this time raise the *left* foot off the floor.

On the fourth count, bring the feet together again as in Figure C.

Practice the fourth stage for at least two hours, as this movement is carried out throughout practically every step in the Charleston. *The Charleston is nothing more than a series of variations of the fourth stage.* THE FOURTH STAGE IS REALLY THE CHARLESTON MOVEMENT.

Go back to the very beginning and practice the first four stages of the Charleston.

Do all the steps without music until *after* you have mastered the Fourth Stage. Then practice for another hour with slow Fox-Trot music.

THE CHARLESTON WALK

First Part

A. Begin in first position with heels together, toes pointing outwardly.

B. On the first count lift the left foot off the floor, turning the heels outward and toes inwardly.

C. On the count of two, step forward with the left foot, crossing left foot in front of the right, weight on left. Note that when the left foot lands on the floor, the toes of both feet are pointing outwardly.

Read very carefully the above description of the first stage of the Charleston Walk. Practice this movement about fifteen minutes.

Second Part

After doing the above, lift the right foot off the floor and place it down in front of the left, weight on right in the same manner as above.

Note carefully that when you lift the right foot off the floor the toes are pointed inwardly and the heels are turned out in pigeon-toed fashion.

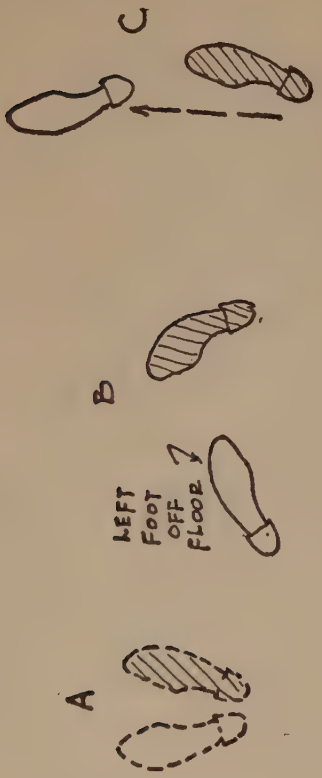
Bear in mind this rule when practicing the Charleston: *each time you lift your feet off the floor the heels are turned out and toes point inwardly.*

Practice the second part of the Charleston Walk for at least fifteen minutes.

After you have mastered the first and second parts of the Charleston Walk, go back to the beginning and do the first part once and then follow with the second part once. Keep

on repeating these two movements, stepping first with the left foot forward, then with the right foot forward, thus making a walking movement which is called the Charleston Walk.

Master the following four movements and you will then be ready to execute all the intricate steps of the fascinating Charleston.


C
B
LEFT FOOT OFF FLOOR
A

MOVEMENT NO. 1

Left Foot Forward

Start with heels together.

1. Spread the heels apart.

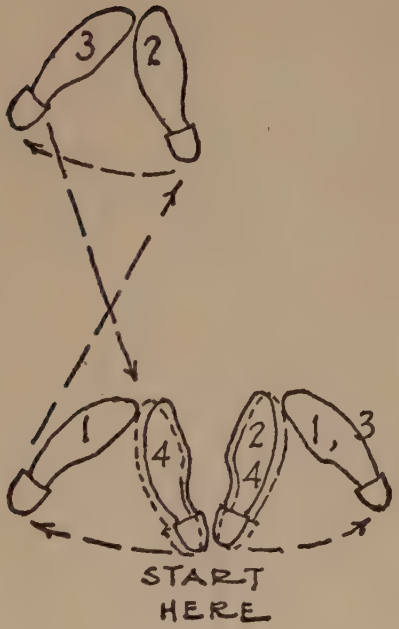
2. Move the left foot forward in front of right, turning toes outward. (Do not place any weight on left foot.)

3. Turn heels out, spreading them apart without moving your feet off the floor.

4. Bring the left foot back to right, so that both heels are together. Your feet should be in the same position as at the start before you begin the first step.

Review the foregoing description and practice the four movements very carefully until you have them well fixed in your mind. Then practice this step for ten minutes, or until you can do it very quickly.

Do not attempt to dance to music until you can do the steps easily and without effort.


3
2
1
4
2
4
1, 3
START
HERE

MOVEMENT NO. 2

Left Foot Backward

Start with heels together.

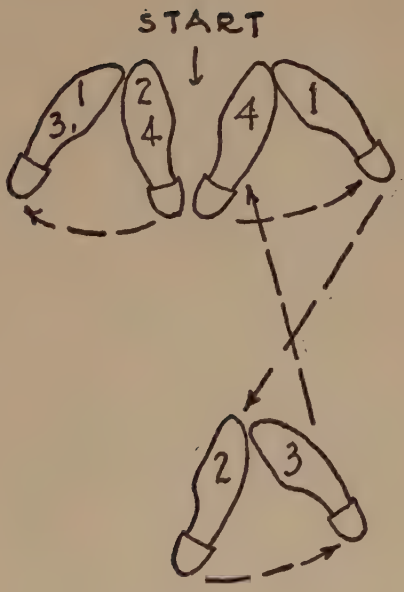
1. With the weight on the toes, spread the heels apart.

2. Place the left foot behind the right, the weight remaining on the right (the heels should turn in and the toes out).

3. Spread the heels apart, weight still remaining on right foot.

4. Bring left foot forward to right so that the heels are together and the toes apart.

Go back and review the second movement from the very beginning. Practice it slowly and carefully. This movement is really very simple, but should be practiced for at least ten minutes in order to properly train the muscles of the feet and ankles.


START
1
3
2
4
4
1
2
3

MOVEMENT NO. 3

Right Foot Forward

This movement is the same as No. 1 except that you do it with the right foot instead of the left.

Start with the heels together.

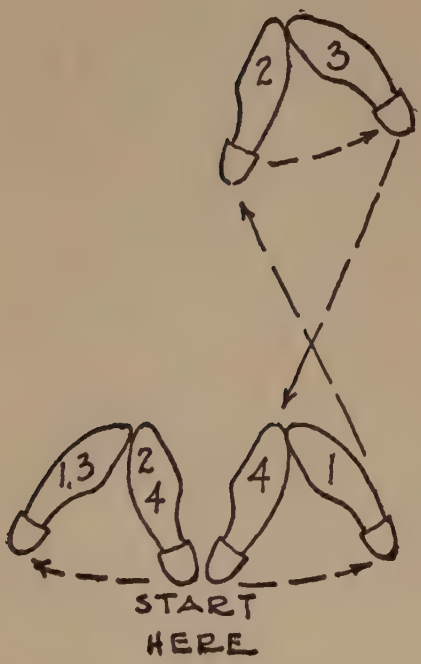
1. Spread the heels apart.

2. Place the right foot in front of the left, weight remaining on the left and toes pointing outwardly.

3. Spread the heels apart.

4. Bring the right foot back to the left so that the heels are together and toes turning out.

If there is any doubt in your mind as to how to do the third movement, read carefully the description and diagram of movement No. 1. Practice this movement for ten minutes.


2
3
1,3
2
4
4
1
START
HERE

MOVEMENT NO. 4

Right Foot Backward

This movement is similar to No. 2 except that you move the *right* foot instead of the left. Note that while doing the No. 4 movement with the right foot, the weight remains on the left foot all of the time.

Start with the heels together.

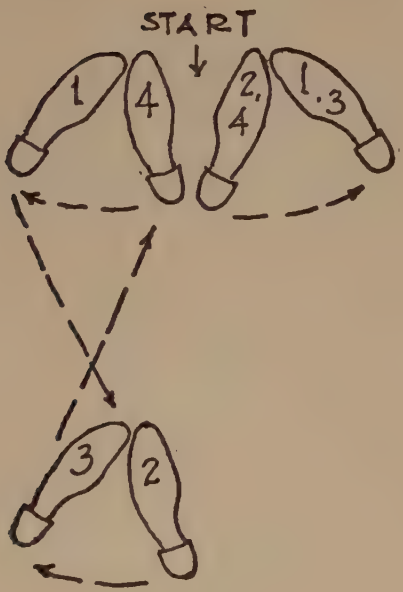
1. Turn the heels outwardly, spreading them apart.

2. Place the right foot backward, behind the left, weight remaining on the left foot and toes pointing outward.

3. Turn the heels, spreading them apart.

4. Bring the right foot forward to left so that the heels are together.

After you have mastered the foregoing instructions you will then be ready to put them


START
1
4
2,
4
1,3
3
2

into actual practice by arranging them into interesting variations in the Charleston.

It is useless for a builder to build his first story until after his foundation is laid. It would be just as foolish for you to attempt to learn the following steps until after you have mastered the foregoing instructions.

AN ENTERTAINING EVENING

AN ENTERTAINING EVENING

Two things lend most charm to a delightful evening, and one is the thoughtful preparations of the hostess for the enjoyment of her guests, and the other is their courteous and appreciative participation in these pleasures.

In planning a joyous evening amusement should be provided for all and it is customary to have several tables arranged in one of the smaller rooms where cards or games may be played by those not dancing.

A variety of dances and music will add much to the gaiety of the affair, and the hostess may consult with the director of the orchestra, as the generation of to-day seem

so devoted to the monotony of one or two favorites. The music should commence playing at the hour mentioned in the invitation so that the first guest may be welcomed, as the first arrival always feels a trifle forlorn.

An excellent way to break the ice of conventional conversation is to commence with the Paul Jones. The changes of this dance, in which all take part, establishes a friendly atmosphere at once and whenever the affair appears dull the Paul Jones may again be danced, for it brings in many figures which break up into the round dances or dances for couples, who reunite for other figures. The Basket, the Arbor, the Scissors and other Cotillion figures are introduced with great success into the Paul Jones, but a leader is required to direct the figures. The Grand Chain alone may be used to open the eve-

ning's pleasure and the Paul Jones reserved until later.

Before supper the Grand March may be used, the host and hostess and the sons and daughters of the house making it a point that all the guests have partners for the march and for the supper. More often the supper is announced informally and the guests stroll out in couples so that two or three ladies may go together, yet even with this arranged it is the duty of those entertaining to introduce partners and do all they can to render the guest at ease. If there are any guests of distinction present the host escorts the lady, and his wife is escorted by the man of importance.

The Cotillion is usually given after supper and the hour for supper advanced so that there are only a few dances before the event of the evening. It will be new to many and as it serves to keep everyone dancing and pre-

vents the forming of little circles, as distressing to the hostess as to the isolated guests it will be welcomed as a novelty by many. It also offers a most delightful spectacle to the elderly guests who do not dance.

At the end of the evening if the Cotillion is not danced the old favorite Virginia Reel will tempt all to the floor and make a jolly happy ending to an enjoyable evening.

Where the dance is most informal and the music is supplied by the Victrola, "Going to Jerusalem" and other dancing games may be introduced.

The cutting in on dances is very universal in the large cities and offers an opportunity for many men to dance with a very popular girl in preference to one man absorbing so much of her time, especially since so many of the dances are encored and so there are fewer

in the evening. This cutting in is described under Memphis Tapping on page 140.

At any dance other than a public affair the hostess or patronesses, even if it is a subscription dance, should be near the entrance door of the ballroom and should be addressed on entering. If a large affair it is not necessary to seek the hostess at the end of the evening to express appreciation of the pleasure extended but at a small dance one should say a few words about the pleasure received, if possible adding a word of praise for the music, floral decorations or delicious supper.

In the great cities it is customary for the mothers of débutante daughters to give dinners before a dance so that the young girls may be provided with a partner for the evening, including supper, and all the guests go together from the dinner to the dance.

When a young man escorts a young lady to a dance, he sees that she is directed to the room reserved for the ladies and arranges to meet her at the place of parting or some other place designated.

She enters the ballroom in advance of her escort and speaks first to the hostess, unless the young man is bringing the young lady who is unknown to the hostess, in which case he enters after her but speaks first to the hostess, introducing the young lady. This is only apt to occur in the case of subscription dances or where the young lady is from out of town, when the young man will have already written, asking permission to bring the young lady.

The gentleman always dances the first one with the lady he escorted or with whom he dined. He should present other young men to her as partners and should take her out to

supper. He always asks permission to present any men friends to the lady and, when that is received, he introduces him by saying "May I present Mr. Thomas Hood?"

In asking a lady to dance a gentleman says: "May I have the pleasure of this dance?" but does not make the mistake of asking if she "is engaged for it." If already engaged for the dance the lady may reply: "I am sorry but I am engaged for this dance"; and may convey still more regret by her manner and voice, but she may not suggest any other dance until he asks if she has any dances which are not already taken. If she refuses, not because she is engaged but because she does not wish to dance, she regrets that she is too fatigued or gives some other excuse and is not at liberty to dance this one with any other men, although she may walk or sit out the dance with someone else.

At the conclusion of a dance if a lady is not claimed by a partner for the next dance, her present partner may escort her to a chair or a group of ladies she knows, and thanking her for the pleasure of the dance, bow and leave. If he knows that she is not engaged for the following dance he may ask to present some friends and introduce a partner to her. These small courtesies add to the pleasure of the evening and many a young man's popularity has been established with a prominent hostess because of his ability to make things run smoothly, which of course is a direct aid to her.

If the young lady is to have a chaperone other than a member of her family, the escort should call first for the chaperone and then together for the young lady, and at the end of the evening the young lady is first escorted to her home and then the chaperone

is escorted home. Sometimes the chaperone is invited to dine with the young lady and thus the young man need only make one call for them, but the same procedure as mentioned before is carried out in returning home. Many parents prefer to have their daughters go to and from dances in their own car, which they may send for the chaperone, and which conveys the chaperone and the young man to their respective homes at the end of the evening.

NEW DANCES

THE BLACK BOTTOM

THERE are many stories as to the origin of the Black Bottom. Some say that it originated in the swamps of Louisiana, others claim that it was an old negro dance recently revived. Regardless of where it originated, I believe that George White should be given credit because he introduced it in New York through his popular revue known as "George White's 'Scandals'." He deserves it not only because the dance was introduced in his revue, but because of the Black Bottom music which gave to dancing a new and welcome note in Fox Trot tempos.

Were it not for the Black Bottom music I doubt whether this dance would ever have

attracted any public notice at all. The original dance may be considered to be almost vulgar. The Black Bottom, like the Charleston, is going through the refining stage and is gradually emerging as a dance suitable for the Ballroom.

In this course of lessons I have taken the principal basic movements and by eliminating the objectionable features of the stage version, have developed a series of steps which retain the fascinating rhythm of the Black Bottom. The steps may be danced with a partner and without fear of criticism by even the most conservative. In fact, after learning them you will agree that they are not only practical but also most fascinating.

The three principal movements:

By a process of elimination I came to the final conclusion that there are three basic movements:

1. Stamping steps
2. Knee swaying steps
3. The Shuffle steps

All the various combinations of the Black Bottom steps are based on one or more of the above foundation movements.

The Stamping Steps

Part 1

Bear in mind that the lady's part is exactly the same as the man's. Therefore both may learn from the same instructions. Of course when dancing with a partner you must remember that when a man starts with his left foot, the lady starts with the right and when the man goes forward the lady goes backward, and vice versa.

The most important feature of the Black Bottom is the time—the unusual rhythm when doing the stamping steps. The Black

Bottom music is similar to the ordinary Fox Trot in that it is in 4-4 time—that is, each slow walking step is given two beats of the music. For instance, when you walk in the Fox Trot or Black Bottom you count 1, 2, for each walking step. If you take two slow walking steps you count four beats of music.

The principal stamping movements consist of two slow and four fast steps. The four fast steps are very irregular and therein lies its fascination.

Below is shown a diagram illustrating two measures of music and shows how the two slow and four fast steps are taken.

Note that the heel is raised before each of the first two stamping steps.

You will note that the two slow stamping steps take the same amount of time as the next four *quick* stamps.

Also note that the first two quick stamps

2 slow steps				4 quick steps			
1	2	3	4	1	2	3	4
Raise heel of Left foot	Stamp with heel of Left foot	Raise heel of Right foot	Stamp heel of Right foot	2 very quick steps within one beat— Left, Right	Quick stamp with Left	Quick stamp with Right and	Pause, and pause, during fourth count of music

BLACK BOT-TOM OF THE SWANEE RI- VER

Stamp Stamp Stamp, Stamp, Stamp, Stamp,

(after the two slow ones) are done very, very quickly—two stamps within one beat.

Go back to the diagram and study it carefully because the time is the most important element in the stamping, and the stamping steps in turn are the most important in the Black Bottom.

A good way of learning the rhythm of the stamping is to hum the Black Bottom music and stamp as indicated.

Keep humming two slow and four fast stamping steps for at least an hour. *The stamping is done with the heels!*

To acquire the proper swing of the body, bear in mind the following points, and after a little practice you will become quite an expert.

Stand erect with feet about ten inches apart. Before doing the first stamping step with the left foot, raise the heel of the left

foot off the floor which causes the knee to be bent in a sharp angle. Then, just before you take the first stamping step with the left heel, let the left shoulder bend as far forward as possible toward the left knee. Then stamp with the left heel.

This is the secret of the Black Bottom motion: Before each stamping step, raise the heel which causes the knee to bend and incline sharply the shoulder toward the foot about to stamp.

Now try it with the right foot and right shoulder.

Remember that when stamping with the left foot, the left shoulder goes forward and when you stamp with the right foot, the right shoulder is swayed in the direction of the stamp.

In the beginning practice the stamp steps slowly—omitting the quick steps—in order

to acquire the proper knee motion and body swing. Just walk forward taking short slow stamps, remembering to raise the heel before each stamp step.

After an hour of practice on the slow step, then go back to the beginning and spend considerable time on the diagram showing the four quick stamps and for at least two hours you should practice the two slow stamps and the four quick ones.

The Knee Swaying

This type of Black Bottom step is the easiest to learn. It consists of two slow and three quick swaying movements of the knees.

Begin by standing erect with feet about ten inches apart.

On the first count, sway both knees to the left, at the same time raise the heel of the right foot off the floor.

On the second count sway both knees to the right, at the same time lifting the heel of the left foot off the floor.

Remember that the knees must be kept close together and that you should sway as far as possible to the left, and then as far as possible to the right.

After you have learned to sway the knees to the left and then to the right slowly, then try the same swaying motion, *three times* very quickly:

Count

1. Sway knees to the left, quickly.
2. Sway knees to the right, quickly.
3. Sway knees to the left, quickly, and pause.

Practice the three quick swaying motions doing them as fast as possible for about fifteen minutes. Remember that the knees must be

together and are slightly bent. Pause after the third time.

Now try to do the combination of two slow swaying movements and immediately follow them by three quick swaying movements.

Practice for about an hour, remember to begin by swaying both the knees to the *left*. Upon completion of the entire movement (2 slow and 3 quick motions) repeat by beginning with swaying your knees to the *right*.

* * * * * *

After you have spent at least an hour or so practicing the swaying motion of the knees *while standing on the same spot*, try advancing forward: as you sway the kness to the left side, allow the left foot to advance *forward* about four inches. Then, when you sway both knees to the right, advance the right foot forward about four inches.

The girl should practice going forward

for about a half hour then spend another half hour advancing backward.

The Shuffle Step

The Shuffle Step consists of four very quick movements. The steps are very easy, but the manner of execution requires a great deal of practice before one can dance them with ease and grace.

The first two steps are done forward in rapid succession. You must act as though your feet were pushed forward from under you. The left foot moves forward first, and the right follows quickly; at the same time your head and shoulders lean backward—in the opposite direction from your feet.

Then you complete the movement by taking two short quick steps backward, left, right, while the upper part of your body is inclined forward. That's all.

The entire motion of four steps (two forward and two backward) is done in a reckless, carefree manner, with lots of abandon!

Remember that as the feet slide forward during the first two steps, the body inclines backward.

During the last half, when the feet move backward for two quick steps, the body inclines forward.

The four steps are done very quickly; the feet remaining close to the floor, heels on the ground.

VALENCIA

Combination No. 1

Man's Part

Start with heels together.

Beginning with left foot, walk forward three long, slow steps, LF 1, RF 2, LF 3.

4. Step right foot toward right side.

5. Draw left foot up to right, placing the toes of the left foot behind the heels of the right foot. Knees should touch and be slightly bent, no weight on left foot.

6. Step with left foot toward left side, weight on left.

7. Draw right foot up to left, placing toes of right foot, directly behind the heel of the left foot, no weight on right foot, knees touching and slightly bent.

8. Step directly back on right.

Note that reference is made to the bending of the knees on the fifth and seventh steps. This bending is merely a slight, quick dip, then quickly straighten up; for instance on the fifth count, immediately after you draw the left foot up to the right you dip slightly —quickly.

LADY'S PART

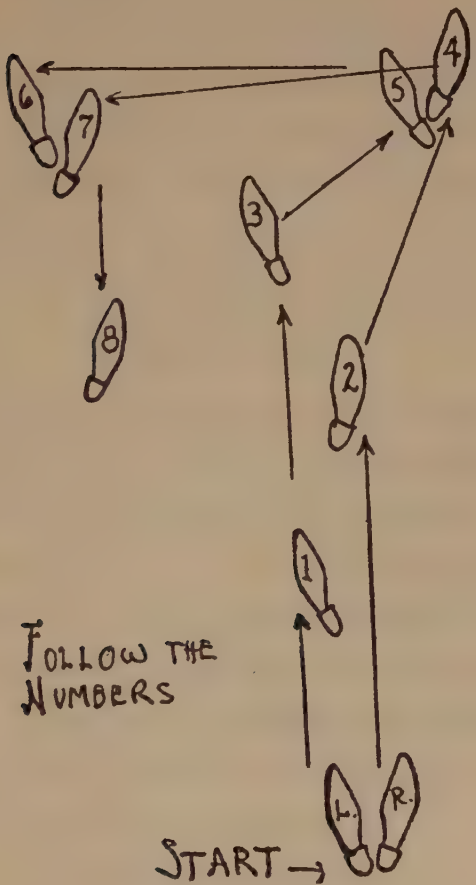
Beginning with the right foot, walk backward three long, slow steps.

4. Step with left foot toward left side, weight on left.

5. Draw right foot up to left, placing the right slightly behind the left. No weight on right. A slight quick bend of both knees (touching) is taken on the fifth count as you draw the right up to the left.

6. A long side step with the right foot toward the right side, weight on right.

7. Draw left foot up to right placing it


6
7
4
5
3
8
2
1
FOLLOW THE
NUMBERS
L.
R.
START

slightly behind the right, no weight on left, slightly bending both knees.

8. Step directly forward on left.

Each step is given one full count of music.

Repeat the above.

Combination No. 2

Man's Part

Begin with the left and walk directly forward three steps, LF 1, RF 2, LF 3.

4. Two-step * toward right with foot, counting 4 and 5.

6. Hold weight on right foot (at end of two-step) at the same time extend the left foot in front, holding it slightly off the floor.

7. Step forward on left foot.

8. Step directly backward on right foot.

** How to do a two-step*

Step the right foot toward the right side;

draw left foot up to the right; step right foot to right side; weight on right.

A two-step is done quickly, getting in the above three steps in two slow counts on the music.

Read the above very carefully and follow the instructions slowly until you understand them perfectly. Then try doing them.

Lady's Part

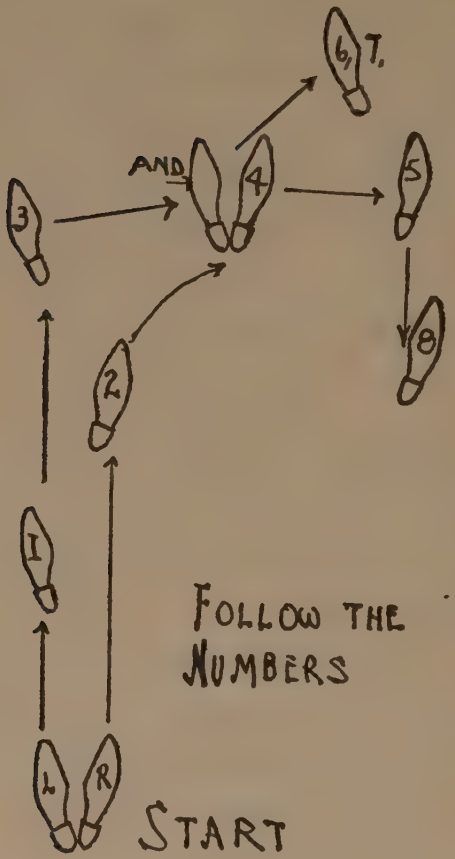
Begin with the right and walk directly backward three steps, RF 1, LF 2, RF 3.

4. Two steps toward left with left foot, counting 4 and 5.

6. Hold weight on left foot (at end of the two steps) at the same time extend the right foot behind left, holding right slightly off the floor.

7. Step backward on right foot.

8. Step directly forward on left foot.


6, T.
AND
4
5
3
2
1
6
L
R
FOLLOW THE NUMBERS
START

Combination No. 3

MAN'S PART—I

Begin with left foot and walk forward four long, slow steps.

5. Take a long slow step directly to left with left foot.

6. Draw right foot up to left placing the toes of the right foot behind the heel of the left, no weight on right.

7. A long sidewise step with right foot toward right side, weight on right.

8. Draw left foot up to the right foot placing the toes of left foot behind the heel of the right foot.

MAN'S PART—II

1. Step back on left, turning the body a quarter to right.

2. Step forward on right turning the body a quarter to right.

3. Step back on left foot turning the body a quarter turn to right.

4. Step forward on right turn the body a quarter turn to right.

The above four slow turning steps make a complete turn so that you are now facing in the same direction as when you started.

5. A long step with the left foot directly sidewise to the left, weight on left.

6. Draw right foot up to left, no weight on right.

7. A long slow step with right foot directly to the right, weight on right.

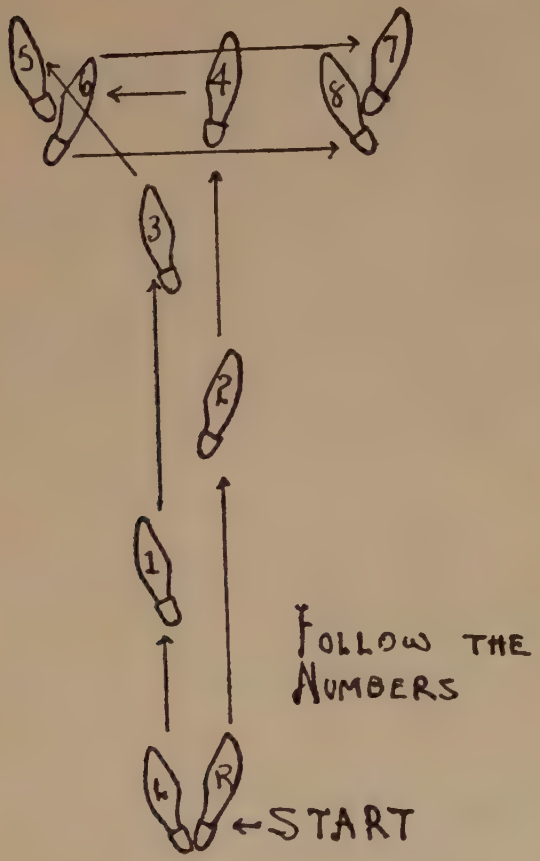
8. Draw left foot up to the right foot, no weight on left.

Repeat the above combination No. 3.

Combination No. 3

LADY'S PART—I

Begin with right foot and walk backward four long slow steps.


5
6
4
7
8
3
2
1
FOLLOW THE NUMBERS
4
R
START

5. Take a long slow step directly to right with right foot.

6. Draw left foot up to right placing the toes of the left foot behind the heel of the right, no weight on left.

7. A long sidewise step with left foot toward left side, weight on left.

8. Draw right foot up to the left foot placing the toes of right foot behind the heel of the left foot.

Lady's Part—II

1. Step forward on right, turning the body a quarter turn to left.

2. Step backward on left turning the body a quarter to left.

3. Step forward on right foot turning a one-quarter to left.

4. Step backward on left foot turning a quarter to left.

5. A long step with the right foot directly sidewise to the right, weight on right.

6. Draw left foot up to right, no weight on left.

7. A long slow step with left foot directly to the left, weight on left.

8. Draw right foot up to left foot, no weight on right foot.

Don't forget to always touch your knees and bend slightly when drawing one foot up to the other.

Combination No. 4

Man's Part—I

Start with the left foot, take one long slow walking step forward.

2. Two-step to right, count 2 and 3.

4. Draw the left foot up to the right foot, no weight on left, extending it to front.

Repeat the above making a total of eight counts altogether.

Man's Part—II

Beginning with the left foot,* waltz half turn to left, counting 1 and 2.

Step directly backward on right foot, at the same time extending the left foot in front off the floor (holding the weight on the right foot for two counts, 3 and 4).

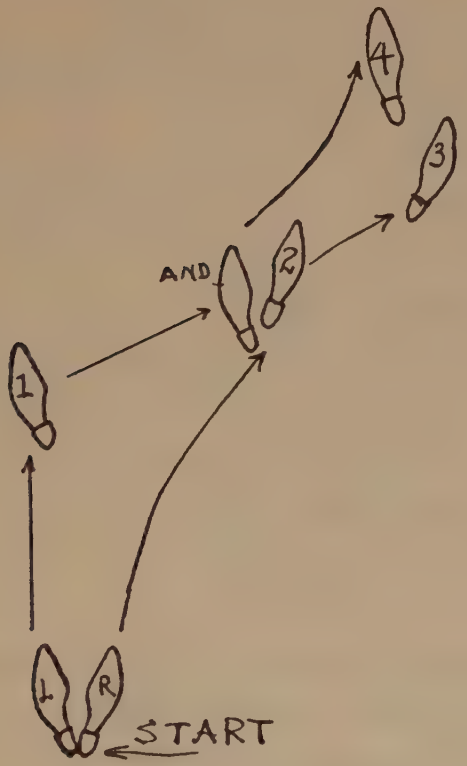
Rpeat the above movement of four counts.

** How to do a waltz half turn*

1. Step forward on left foot at the same time turning the body a quarter of a turn to left,

And take a long step with right foot to right, placing it along side of the left.

3. Draw the left foot in front of the right, at the same time turning slightly to left, weight on left.


4
3
AND
2
1
L
R
START

Combination No. 4

LADY'S PART—I

Begin with the right foot, take one long slow walking step backward.

2. Two-step to left count 2 and 3 (see description of two-step in Combination No. 1).

4. Draw the right foot up to the left foot, no weight on right, extending the right foot backward, behind left.

Repeat the above, as in the man's part, to make a total count of eight.

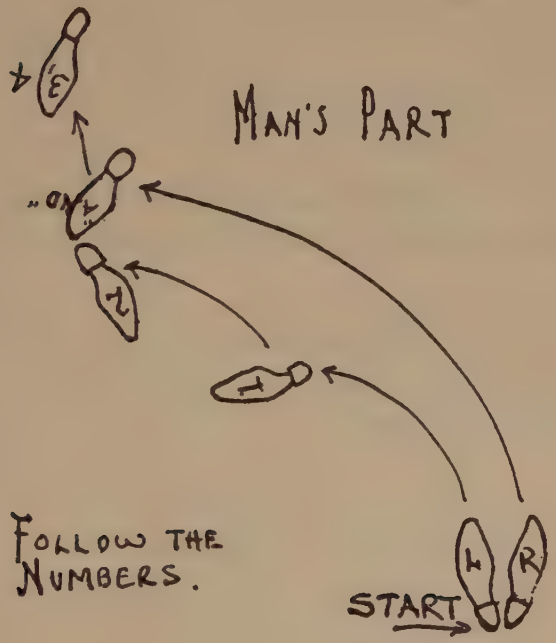
LADY'S PART—II

Beginning with the right foot, waltz half turn to right, counting 1 and 2. (See description of waltz turn on man's part.)

Step directly forward on left foot, at the same time extending the right foot behind,

lifting it off the floor (holding the weight on the left foot for two counts, 3 and 4).

Repeat the above movement of four counts.



ST. LOUIS HOP

Most of our new dances of the past have come from the South or have found birth in New York, but the St. Louis Hop comes to us from the West. As its name suggests, it is a most strenuous dance, containing as it does, hopping steps. However, after a little practice the hopping should be modified until it is done almost smoothly and with little exertion.

The steps are identical for the lady and for the man; therefore, both may learn from the same instructions.

How to do the hopping steps

Before learning any of the combinations of the steps in the St. Louis Hop, it is advis-

able to learn the principle of the hopping step and to practice it for about a half hour.

First of all practice the toddling movement which consists of an up-and-down motion on each foot. Simply stand with heels together and raise up and down on the toes while humming a fox trot tune. Do this for about ten minutes. And then continue the up-and-down motion by stepping from one foot to the other,—toddling up and down on the left foot; then toddling up and down on the right foot.

After you have learned the toddling motion, which is a sort of bouncing up and down on the toes, you are then ready to learn the hopping steps.

The hopping must be done on the same spot. To be sure that you are following instructions carefully, place a coin on the floor. Begin with the left foot and hop on the coin,

at the same time extending the right foot sidewise to the right, off the floor, the right knee remaining perfectly straight and rigid. Then hop with the right foot on the same coin and at the same time extending the left foot directly sidewise to your left, keeping your left knee perfectly straight.

Repeat the hopping, first on the left foot, and then on the right, both steps striking the coin. Remember that when you hop on the left foot, the right foot is extended to the side, when you hop on the right foot the left is extended to the side.

The hopping step is given the same time as the slow walking step, two quick beats of the music. Remember that each walking step is given two beats and is counted "one, and, two, and,".

Now, let us learn another variation of the hopping steps, but instead of extending the

feet to the side, extend them *forward* and *backward* off the floor.

When you hop on the left foot, extend the right foot off the floor, straight back behind the left foot.

When you hop on the right foot, extend the left foot in front of the right, left off the floor. Please observe that the foot which is extended off the floor is kept perfectly straight without bending the knees.

Bear in mind that each hopping step is given two counts. Now try dancing it, with or without a partner. The man starts with his left foot and goes forward. The lady starts with her right foot and goes backward.

Combination No. 1

Walk four long, slow, toddling steps forward, beginning with the left foot, 1, 2, 3, 4.

5. Hop on the left foot and extend the right to side.

6. Hop on the right foot and extend the left to side.

7. Hop on left foot and extend the right to side.

8. Hop on right foot and extend the left to side.

Note: That the above combination consists of four slow walking steps and four slow hopping steps.

Combination No. 2

Begin with the left foot and take four long slow toddling steps forward.

5. Hop on left foot and extend the right foot off the floor *in front.*

6. Hop on right foot and extend left foot directly off the floor *in front of right foot.*

7. Hop on left foot and extend right foot off the floor directly in front.

8. Hop on right foot and extend the left foot off the floor directly in front.

Combination No. 3

The right turn: This combination is similar to combination No. 1. Note that you turn on the hopping steps. Try it.

Begin with the left foot and take four long, slow toddling steps forward, 1, 2, 3, 4.

5. Hop on left foot and as the right foot is extended off the floor to the side, turn a quarter of the way to the right. Note that the turning is done while hopping.

6. Hop on the right foot and as the left foot is extended to the side, turn another quarter to the right.

7. Hop on left foot, extending right foot to side, turning another quarter to right.

8. Complete the turn by doing the fourth and last hop with right foot, extending left foot to the side. You then face in the same direction as at the start. To distinguish between a right and left turn, look over your right shoulder while turning in order to turn to the right.

Remember that you turn a quarter of the way around on each hopping step.

Combination No. 4

Begin with the left foot and take four long, slow walking steps,

5. Hop on left foot and turn a quarter to left at the same time extending the right foot off the floor *behind the left.*

6. Hop on right foot extending the *left*

foot in front, keeping the left knee straight, turning another quarter to left.

7. Hop on left foot extending right foot behind off the floor, turning a quarter to left.

8. Hop on right foot extending left to front, completing the turn while hopping on right foot.

Remember that all the hopping steps are done on the same spot and that you make *a quarter turn to left on each hopping step.*

Bear in mind also that whenever you hop on one foot the other foot is extended straight off the floor either forward or backward according to above instructions given.